ETRUSCAN TOMB PAINTINGS

THEIR SUBJECTS AND SIGNIFICANCE

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PREFACE

THE following sketch is based upon investigations made in the Etruscan Tombs at Corneto and Chiusi, and on comparison of the original wall-paintings with the facsimiles and drawings made from them and preserved in the Helbig Museum in the Ny Carlsberg Glyptotek. It was originally published in Danish, in 1919, as a guide to students in that Department.

I am greatly indebted to Mr. G. F. Hill, of the British Museum, for his revision of the translation.

Meanwhile the first volume of the promised work of Fritz Weege (*Etruskische Malerei*, Halle, 1921) has appeared, copiously and splendidly illustrated. The text contains general views concerning Etruscan religion and society rather than descriptions of the paintings themselves, and I cannot refrain from saying that I find Weege's statements and opinions, and the parallels which he adduces, too often more fanciful than convincing, in spite of the vast erudition displayed therein. I do not find anything in my own text which I feel inclined to alter after reading his book.

FREDERIK POULSEN.

COPENHAGEN, January 1921.



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ETRUSCAN TOMB-PAINTINGS

I

THE tombs and tomb-paintings of Etruria constitute a field of archaeology in which the investigator is particularly apt to be reminded of numerous sins of omission and to be haunted by a painfully uneasy conscience. Indeed, the older archaeologists have less reason to plead guilty before the bar of science than those of more recent times. When the discovery and excavation of the Etruscan tombs began to make headway in the twenties of the nineteenth century, publications in text and illustrations followed comparatively close upon the discoveries. The first misfortune, however, took place when three of the most interesting tombs were published, the Tomba delle Bighe, the Tomba delle Iscrizioni, and the Tomba del Barone.

It was the major-domo of the Bishop of Corneto, Vittorio Masi, who first opened them together with other tombs in the vicinity of Corneto. In the spring of 1827 he invited two German barons, Stackelberg, an able archaeologist, and Kestner, the Hanoverian ambassador in Rome, to inspect them, and, if they so desired, to survey, draw, and publish the pictures in the tombs. The two men arrived, accompanied by Thürmer, a Bavarian architect, to find the tombs themselves despoiled of their accessories, but the walls covered with wonderful pictures dating from the sixth and fifth centuries B.C. They set to work immediately, studying and copying the pictures in the richest of the tombs, the Tomba delle Bighe. Stackelberg made five charming watercolours in order to save the colouring for posterity; Thürmer executed eleven careful drawings. In all, the two men painted and drew two hundred and twenty-five figures, and the whole of the material is now preserved in the Archaeological

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Seminar of the University of Strasburg. In his diary Stackelberg gives a vivid description of the discomfort which they experienced, drawing by torchlight in the cold, dank tomb-chamber, and only emerging now and then into the warm Italian spring sunlight in order to recuperate or to enjoy a light repast on the top of the tumulus, commanding a view of the sea. To this were added fatiguing social duties; local patriotism was aroused in Corneto; the noble families in the town vied in displaying hospitality to the Germans, and big banquets were held, at which sonnets were recited to the 'heroes' who once slept in the tombs. The drawing and copying of the colours on the walls in the Tomb of the Chariots, as well as in the Tomb of the Inscriptions and in the Tomb of the Baron-so called after Baron Kestnerwere rightly considered the chief matter, because in the very first summer after they were opened, the dampness of the tombs in a few weeks ruined large portions of them, especially in the Tomba delle Bighe. After his return to Rome, Baron Stackelberg caught typhoid fever and did not recover till late in the winter. In the next spring he went to Germany, where his excavations had created such an immense sensation that even the aged Goethe asked Stackelberg to dine with him in Weimar and studied the drawings with the greatest interest. But, in spite of the national enthusiasm called forth by the excavations, the projected great work came to nothing; the coloured plates of the paintings, with the then existing means of reproduction, promised to be so expensive that the publishers took alarm. Pending these negotiations, the paintings from the three tombs were published in French and Italian works in very poor and incorrect reproductions, and no other reproductions were available till 1916, when the German archaeologist, Weege, at last managed to bring out an admirable publication of the Tomba delle Bighe, the most important of the three tombs.1

Similar uncoloured, not very reliable drawings continued to be the method of reproducing the Etruscan tomb-paintings

¹ Jahrbuch des deutschen archäologischen Instituts, xxxi. 1916, p. 106 ff.

in the following decades; after these drawings were made the reproductions in handbooks like Jules Martha's L'Art étrusque (Paris, 1889). An Englishman, George Dennis, in his Cities and Cemeteries of Etruria (London, 1878), gives a vivid description of Tuscan scenery and of the ancient tombs. At times he rises to a lyrical enthusiasm; for instance, in his description of a dancing figure, 'la bella ballerina di Corneto', in the Tomba Francesca Giustiniani. But neither Dennis nor any later visitor procured copies which come up to their enthusiasm; in fact, the beautiful ballerina has never even been drawn or photographed, and is not to be found in any work on archaeology or art. Dennis's book throws a dreadful light upon contemporary excavation. About Veii, he writes that the greater part of the district belongs to the Queen of Sardinia, who in the excavating season positively lets out tracts of land to Roman dealers, who rifle the tombs of everything convertible into cash and then cover them in with earth. He describes such an excavation at Vulci: a tomb being opened, nothing but pottery was found; the excavators, in their disgust, smashed and destroyed everything, in spite of the English traveller's protests and entreaties. This took place on the estate of the Princess of Canino.1

This happened in the sixties. In the seventies such vandalism comes to an end; but the publications do not improve. For example, in the excellent article on the Tomba François at Vulci which Körte published in the Archäologisches Jahrbuch for 1897, the illustrations are poor: and it was not until 1907 that Körte published, in the second volume of the Antike Denkmäler, beautiful coloured reproductions of the paintings in three tombs at Corneto, the Tomba dei Tori, the Tomba delle Leonesse, and the Tomba della Pulcella. A popular description by Mary Lovett Cameron, Old Etruria and Modern Tuscany (London, 1909), marks no progress as far as the illustrations are concerned, and the text is amateurish and superficial.² Von Stryk's

¹ Cities and Cemeteries, p. 119. edition of Luigi Dasti's Notizie di Tar-² The same is true of the second quinia-Corneto, 1910.

dissertation, Die etruskischen Kammergräber, published at Dorpat in 1910, is unillustrated: the text is full of errors, and in the discursive descriptions no account is taken of the difference between the present state of the tomb-paintings and that revealed by the earlier publications. Weege's above-mentioned article on the Tomba delle Bighe and the Tomba dei Leopardi only appeared in 1916: here at last the entire material is utilized—the old drawings and descriptions, modern photographs, and the author's own careful notes. According to a prospectus recently issued, a larger work on Etruscan tomb-paintings, by the same author, is shortly to

appear; it will be awaited with interest.

It is to be hoped that Mr. Weege's book will supply a want which is felt the more acutely when we consider the growing interest in antique painting displayed in the last decades. In 1904 Furtwängler, with the assistance of the painter Reichhold, began the publication of the great work on the masterpieces of Greek vase-painting (Griechische Vasenmalerei), which was continued by Hauser: part of the third volume is now published. In 1906 appeared the first instalment of Paul Hermann's great collection of plates after antique, especially Pompeian, wall-painting; which is still in progress, contains beautiful reproductions with and without colours (Denkmäler der Malerei des Altertums). Finally, in 1914, Walther Riezler published a splendid work on the white Attic lekythoi (Weissgründige attische Lekythen). But during these years nobody thought of bringing to light the treasures hidden away in the sepulchral chambers of Corneto, Chiusi, and Orvieto, although these pictures were much more exposed to destruction than either the vases in the well-guarded rooms of the Museums or the Pompeian wall-paintings. For after heavy showers the floors of the deeply sunk tombs of Corneto are under water, and the damp then loosens the tufa of the walls so that the layer of stucco, on which the colours are laid al fresco, peels off. The heavy iron doors which the Italian Government has placed before the entrances are worse than useless, because

they shut the moisture in and prevent the tombs from getting dry. If these doors had been placed at the top of the stairs leading to the tombs, thus changing place with the lattice doors which are now there, all would have been well. At Corneto, it is moisture which demolishes the stucco layer, varying from \(\frac{1}{4}\) to 1 cm. in thickness, and bleaches the colours—red chalk, vermilion, lime-colour, ochre, cobalt, and copper colours, at Chiusi it is the drought which most frequently destroys the paintings, the colours here being laid

directly on the stone walls.

We have, therefore, every reason to be deeply grateful to the late Carl Jacobsen who, at the beginning of the nineties, had the Etruscan tomb-paintings facsimiled on their actual A somewhat similar experiment had already been tried, and the result is a number of facsimiles preserved in the Museo Gregoriano of the Vatican, but these are more decorative than exact. At first, the Italian painters, to whom Helbig, at the request of Carl Jacobsen, entrusted the task-the first was Marozzi-evidently imagined that Carl Jacobsen wanted these paintings as mural decorations for his museum and had no artistic or scientific aim in view, and letters from Helbig show that, as late as 1895, he did not scruple to let Becchi, the painter, fill in a damaged head from a picture in the Tomba dei Vasi Dipinti after the reproduction in Monumenti, vol. ix (1870). The first copies sent to the Ny Carlsberg Glyptotek were therefore of the same 'picture-postcard' colouring as the earlier ones in the Museo Gregoriano, but gradually Carl Jacobsen increased the rigour of his demands for conscientious exactitude, and the facsimiles now on exhibition in the Helbig Museum of the Ny Carlsberg Glyptotek are almost all executed according to the more modern and better principles of copying. To be sure, these copies still leave a great deal to be desired in the way of scientific exactitude; I have been able myself to ascertain this by a careful comparison with notes taken from the originals in the tombs of Corneto, and Weege more especially has pointed out rather grave mistakes

in the copies of the paintings from the Tomba delle Bighe. But these may be supplemented by a series of beautiful coloured drawings dating from the last years of Jacobsen's life: they are framed and constitute a whole picture-book open to the public in the Helbig Collection. A large number of ground plans and decorative details are included in these drawings, in addition to the most important of the paintings, and here the copying has been executed with great accuracy. The Ny Carlsberg Glyptotek, then, thanks to Carl Jacobsen, is the place where investigators can most easily form an idea of the development of Etruscan wall-painting, far more easily than in Florence where the late Director, Milani, ordered new copies which, in my opinion, are considerably inferior to those of Carl Jacobsen. But for all that, the facsimiles of the Ny Carlsberg Glyptotek ought not to be the last word of science on the subject. Mr. Weege proposes, as the method of the future, the taking in the tombs themselves of gigantic photographs on which careful painters might add the colouring; instead of two there will thus only be one possibility of distortion, namely, in the colours themselves. But one might perhaps go still further and take large chromatic photographs which would fix both forms and colours for all time, so that we might view the gradual destruction of the originals with less dismay than at present.

A detailed estimate of the artistic significance and properties of the Etruscan wall-paintings is not yet possible, if only because no adequate pictures for reproduction exist. What can be done—and what will be attempted in the following pages—is to give an account of the content of the pictures and of the main lines of their development. Even that is not superfluous. Investigators have never really given themselves time to enter deeply into the spirit and content of these pictures, or to ask themselves the question which arises, one may say, with every picture, namely, how far the representation is a loan from Greek art and civilization, and

how far it bears the local Etruscan stamp.



Fig. 1
WALL-PAINTING FROM THE TOMBA CAMPANA

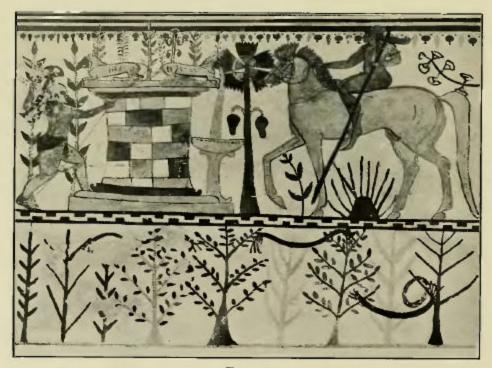


Fig. 2
MAIN PICTURE IN THE TOMBA DEI TORI AT CORNETO



II

THE first stage of development is represented by the Tomba Campana at Veii. This tomb was discovered in 1843, and a good description of it is given by Canina in Antica Città di Veii (1847), but it has never been published with adequate illustrations. A new and thorough treatment of the ornamentation and motives of its pictures is given in a Leipzig dissertation by Andreas Rumpf (Die Wandmalereien in Veii, 1915). But this, too, is without illustrations. The central doorway of the back wall is provided with an ornamental painted border and flanked by paintings in yellow, grey, and red on a blue ground. The work is primitive. The ornamentation is akin to that of Greek vase-painting of the seventh century B.C. The pictures are purely decorative: animals and fabulous animals such as lion, sphinx, deer, and panther fill the surface side by side with lotus-flowers and There is no narrative element. To be sure, Weege, like others before him, has tried to construe one of the pictures (fig. 1) into a mythological scene: the boy on the horse, which is led by the bridle by a man walking behind, is thought to be a dead man on his way to Hades, and the man with the loin-cloth, carrying an axe over his shoulder, to the left in front of the horse, to be the Etruscan death-god and conductor of souls, Charun, to whom we shall return later. Weege also thinks that the animal crouching on the back of the horse is a hunting leopard. But, apart from the rather puzzling question, what the hunting leopard has to do with the ride to Hades, the animal is not a hunting leopard at all: it is a feline animal with a short tail, while the hunting leopard has a long tail. The animal was only placed there to fill up the space, thus illustrating the poverty of ideas in these pictures. Moreover, as the man with the axe is not characterized as Charun, either by colour or by dress, it seems unnecessary to force a mythological explanation. The human figures in this picture, as in the Melian vases of the

seventh century B.C., are purely decorative: they ride when the space above the back of the horse has to be filled in, and they walk when a long, narrow field makes the human figure more appropriate than a seated or walking animal as a means of filling the space. The absurd alternation of colours within the same figure, every single animal being coloured in compartments of yellow and red and having alternately red and yellow legs, affords a good instance of purely decorative conception and suggests the idea of woven tapestry. Hence it is an all but obvious conclusion to imagine, as prototype of this painting, some magnificently coloured wall-tapestry imported into Etruria in the seventh century B.C. from Crete or one of the islands in the Aegean Sea, to the vase-paintings of which the ornamentation of the tomb shows close affinity.1 Thus there is in these pictures neither any action nor any reference to death or the tomb. They serve as a decorative ornamentation of the tomb-chamber, like the six painted shields in the inner chamber of the tomb, which suggest those 'brass circles' mentioned by Livy (VIII, 20, 8) as common votive offerings in early Rome. We can imagine the home of a rich Etruscan in the seventh century decorated with similar frescoes: painted tapestries and painted shields as substitutes for real wall-tapestries and metal shields.2 The Tomba Campana is the most impressive but not the only representative of this earliest class of tombs, in the ornamentation of which only decorative considerations have been kept in view. Tombs at Cosa, Chiusi, Magliano, and Caere contain still more primitive paintings of the same sort, but they are badly preserved and still more imperfectly described.3

tury B.C. The horsemen, in particular, recall the frieze from Prinia in Crete, Bollettino d'Arte, 1908, p. 457 ff.

² Shields were also common mural decorations with the early Greeks, cp. Poulsen, *Orient*, p. 77, and Alcaeus, *fragm* 15 (Bergk).

3 See the summary account in

Rumpf, op. cit. 61 ff.

¹ Cp. Fr. Poulsen, Der Orient und die frühgriechische Kunst, p. 128, where I tried to prove that the pictures of the tomb are influenced by the art and style of decoration of the island of Cyprus. Rumpf (op. cit. 50) was nearer the mark in perceiving the connexion with the decorative art of Crete and the Cyclades in the seventh cen-

III

THE next stage in the development is represented by the Tomba dei Tori at Corneto, discovered in 1892 and admirably published by G. Körte in Antike Denkmäler. The back wall of the main chamber in this tomb has two doors, and it is between these that the one large figure painting is placed, again in such a way as to suggest a tapestry stretched on the wall (fig. 2). But now the picture has a narrative content, inasmuch as a scene from the Greek cycle of myths is depicted: Achilles watches for the Trojan prince Troilus at a well. Achilles, to the left, wears a crested Corinthian helmet, sword, greaves, and red loin-cloth. Troilus is naked and only decorated with armlets and elegant shoes. He wears his hair long, according to Ionic fashion, and in his hand he carries a goad (kentron). This is, as a rule, only used when two horses are ridden, and the drawing shows traces of double contours near the head and the right leg of the horse; it is probable, therefore, that two horses were originally planned. In this picture also, the proportions of man and horse are impossible, but progress is perceptible in the monochromatic treatment of the body and legs of the horse. On the other hand, the old manner of painting in stripes or compartments is still retained in the running chimera in the pediment above; it also lingers for a very long time in the pedimental figures of the following period. The style is Ionic of the first half of the sixth century B.C. A truly Ionian monster, created under Oriental influence, is the human-faced bull in the pediment above the door, one of the two bulls from which the tomb derives its name, and which are omitted here because of the obscene groups on either side of them. Other decorative details point to Cyrene and Egypt, especially the characteristic frieze of lotuses and pomegranates, which corresponds with the Cyrenaic vases of the sixth century B.C., and the stylized flower-bed under the

¹ II, Tafel 41, and Hilfstafel 1-8.

belly of the horse, which has its origin in Egyptian and its parallels in Phoenician and in orientalizing Greek art. In this tomb the painting is not executed al fresco but in a yellowish-white pigment which unfortunately scales off in

large flakes.

Thus in the Tomba dei Tori, besides a decorative treatment of the wall surface with friezes, we have a main picture with a mythological subject, painted in the Greek spirit and perhaps actually executed by a Greek mural painter. We do not find even the slightest allusion to death or entombment, or the least trace of any Etruscan characteristics. The inscription in the large frieze is of interest because it shows the Etruscan language in its archaic form, with a rich vocalization which must have made it much more euphonious than the language spoken later, in the fourth or following centuries. The inscription runs: 'arnth spuriana s[uth]il hece ce fariceka,' and means, 'Aruns Spurinna monumentum sepulcrale . . . condidit, adornavit,' or the like.²

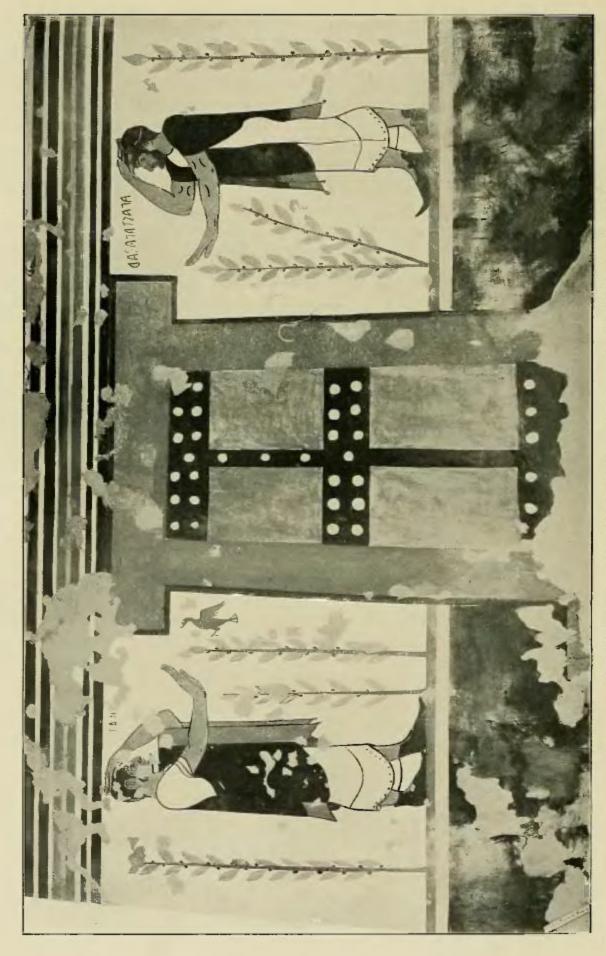
IV

A CONSIDERABLE group of Etruscan tomb-paintings, dating from the middle of the sixth century, show in their composition close connexion with Ionic vase-painting, especially with the so-called Caeretan hydriae, while their main pictures tell us something about the Etruscans themselves and their conceptions of Life and Death and Eternity. Only in the animal friezes beneath the painted roof-supports does the old decorative conception of the human and animal figure still linger; elsewhere the pictures now have content and meaning.

We may take the Tomba degli Auguri in Corneto,

Poulsen, Orient, p. 67.
 I am greatly indebted to Professor
 O. A. Danielsson of Upsala for information about this as well as about

other inscriptions, and for numerous linguistic suggestions on the general subject of my treatise.



TOMBA DEGLI AUGURI BACK WALL IN THE F16. 3.



discovered in 1878, as our starting-point. There are coloured drawings as well as full-sized facsimiles of its pictures in the

Helbig Museum.

The middle of the back wall of this tomb is occupied by a painted door flanked by two men in white chitons and short black cloaks lined with red; on their feet are peaked shoes. They raise both arms in a gesture of lament, 'beating their foreheads' as the ancient texts have it.' With this scene (fig. 3) the key-note is struck: the living stand at the door of the tomb and moan for the dead, a subject specially

appropriate to the decoration of the walls of a tomb.

The scenes on the main walls are also associated with the funeral ceremonies. On the right-hand main wall (fig. 4) a boy is seen to the left in a white tunic with black dots, carrying a stool and raising one arm and his face to a man who, dressed in a red and brown cloak and brown shoes, seems to beckon to the boy with his right hand, gesticulating at the same time with his left. Between them a small figure is seated who reminds one of the small boys in the Greek tomb reliefs 'weeping on their cold knees'. To the right is another man clad in chiton and mantle, gesticulating violently with his left hand, and carrying a crook in his right. Above him, and above the excited man to the right, runs the inscription: 'Tevarath', probably meaning umpire (βραβευτής, ἀγωνο- $\theta \dot{\epsilon} \eta s$). For now follow representations of athletic contests: two wrestlers engaging in the initial grips, the elder bearded, the younger beardless: between them are seen the prizesmetal bowls; these are supposed to be arranged in the background, but owing to the lack of perspective they seem to be in the way of the combatants. This scene throws light on the preceding one: the man with the crook is evidently not an augur, as originally conjectured because of the staff and the flying birds, but the umpire who has to see that no unfair tricks are used; the other man is the spectator who

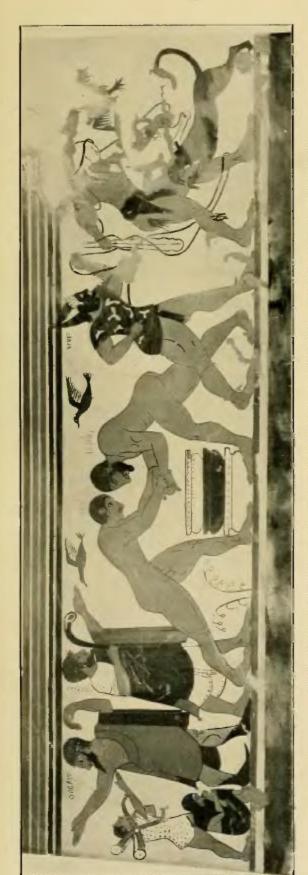
¹ Παίειν τὰ μέτωπα, Dionys. Halisee Sittl, Gebärden der Griechen und carn. x. 9; 'frontem ferire', Cicero, Römer, p. 21.

Epist. ad Attic. i. 1; for other instances

has not yet seated himself, but beckons to the slave-boy to bring him the stool on which he will sit down like the Roman knights of later times who brought their own stools into the orchestra of the theatre. On the other hand, the mourning, crouching slave-boy seems to repeat the death lament of the back wall. Here already, then, we can observe the curious fragmentariness of the scenes in Etruscan art: they look as if they had been cut out of more comprehensive wholes, and put together without logical sequence. Clarity and unity are wanting. There is not the sustained composition or the pleasure in detailed narrative which are regular in Greek and Egyptian art. The Etruscan artist is content with hints

and fragments.

To the right of the wrestlers, on the same main wall, is a particularly interesting representation: beneath the inscription Phersu, a man, dressed and masked like a punchinello, is leading a dog in a long leash which is wound round his antagonist and ends in a wooden collar round the neck of the dog. The ferocious blood-hound has inflicted bleeding wounds on the legs and thighs of the antagonist, and the antagonist, whose head is muffled in a sack, is vainly trying to disentangle himself from the leash and to hit the dog with a club. The explanation of this exciting and brutal contest, to which no parallel can be found in Greek art, is evidently that Phersu tries to make his dog bite his antagonist to death before the latter can get his head out of the sack and hit man and dog with his club. If the club-bearer succeeds in freeing himself from the sack and the dog, Phersu has only one chance: to run away. As runner, he has his legs stiffened with thongs, and in the much damaged fresco on the left main wall of the tomb we see the flight of Phersu (fig. 5) and (not reproduced) the club-bearer pursuing him. They are separated by a pair of pugilists who are boxing to the accompaniment of flutes, again an evidence of Etruscan indifference to incongruities in the composition. The escaping Phersu is painted alone in another tomb at Corneto, the Tomba del Pulcinella, the name of which is derived from this figure, but



RIGHT MAIN WALL IN THE TOMBA DEGLI AUGURI



FIG. 5. PART OF THE LEFT MAIN WALL IN THE TOMBA DEGLI AUGURI
After a coloured drawing in the Helbig Museum

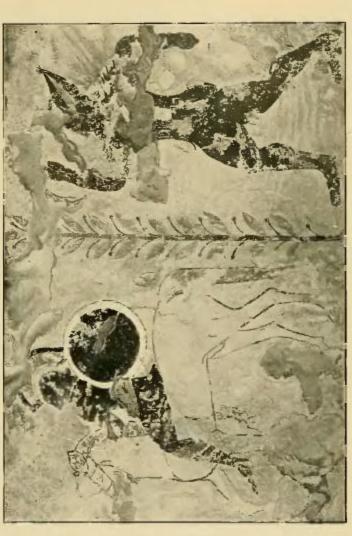


Fig. 6. PAINTING FROM THE TOMBA DEL PULCINELLA



here he is placed beside a horseman (fig. 6), who represents the equestrian processions at funerals, to which we shall turn our attention later. The Tomba del Pulcinella, which was discovered in 1872, also dates from the sixth century B.C., and like the Tomb of the Augur it bears the stamp of Ionic art, especially in the receding contours of the crown of the

head and in the plump forms of the body.

In these two sepulchres, then, we are confronted with representations which are associated not only with death and the tomb, but also with Etruscan local customs and national character. It is true that prize-fights and wrestling contests in connexion with obsequies are known in the Greek civilized world as well, for instance from the description in the *Iliad* of the funeral of Patroclus, and lingered for a long time especially in the outskirts of the Greek worldthus King Nicocles of Cyprus, in the beginning of the fourth century B.C., honoured his deceased father with choral dancing, athletic games, horse-races, trireme races.1 But we know of no example from Hellas of a fight like that between Phersu, accompanied by his blood-hound, and the muffled club-bearer: a fight the attraction of which, apart from its sanguinary character, evidently depended on the disparity of the weapons, as it did in the combat between gladiator and retiarius, the man armed with net and trident, in the Roman arenas of a later day.3

From the Greek author Athenaeus,3 we learn that the gladiatorial games originated in Campania, where they were introduced as entertainments at banquets, but that the Romans adopted them from the Etruscans. This tradition is confirmed by the facts that the name applied to the leader and trainer of the Roman gladiatorial school, lanista, is of Etruscan origin, and that the person, who even in late Rome 4 dragged the corpses from the arena, the so-called *Dispater*,

1 Isocrates ix. 1.

Cortsen, Vocabulorum Etruscorum inter-2 With reference to phersu, which is pretatio in Nord. Tidsskr. for Filologi, 1917, p. 174.

supposed to be synonymous with and the origin of the Latin persona, see Pauly-Wissowa, vi. 775, and S. P.

³ iv. 153 f.

⁴ Tertullian, Ad nation. i. 10.

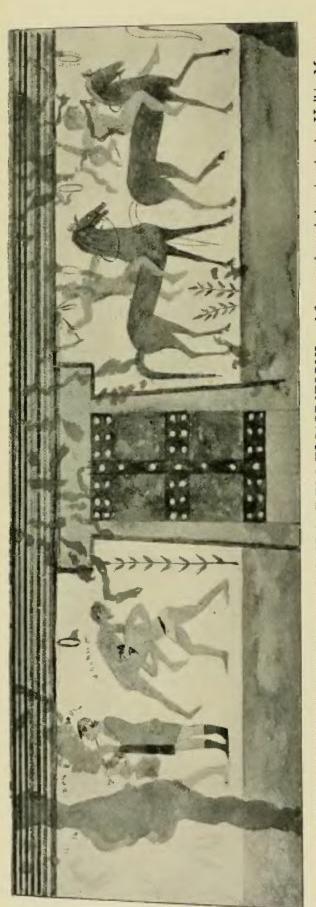
was furnished with satyr-ears and a mask with savage features, and carried a hammer, thus being a faithful copy of the Etruscan death-god, Charun.¹ Moreover, as the Etruscans in the heyday of their glory, in the sixth and fifth centuries B.C., also ruled over Campania, it is most natural to attribute to them, and not to the Campanian Graeculi, the doubtful honour of being the actual 'inventors' of gladiatorial combats. These combats were a piquant and exciting substitute for actual human sacrifices in honour of the deceased noble or the gods, and as one of the parties was given a chance to save his life the practice may even be considered an advance in humanity.

Etruscan obscurity and inconsistency lead to curious confusion in the transition from mythological pictures to funereal scenes. Thus we find on the front of an early archaic Etruscan terra-cotta sarcophagus, now in the British Museum,² a representation in relief, manifestly inspired by Greek mythology, of a battle scene with men and women as spectators; at one end of the sarcophagus, the left, leave-taking before marching out to battle; on the back, a banqueting-scene, evidently representing the funeral feast, since the relief on the other end of the sarcophagus shows four mourning women, two of them holding drinking-bowls in their hands.

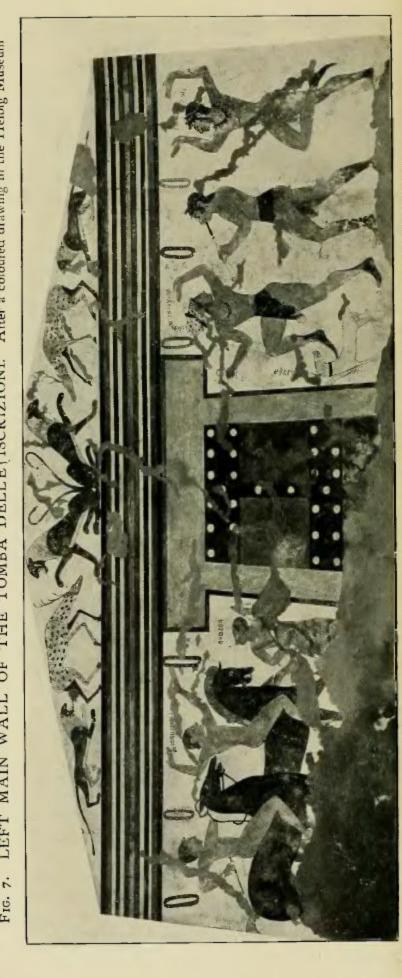
V

A GOOD idea of the different sort of athletic contests at the great Etruscan funerals is given by the wall-paintings in the Tomba delle Iscrizioni at Corneto, described and copied by Stackelberg and Kestner in 1827,3 and represented in the Ny Carlsberg Glyptotek by facsimiles and coloured drawings executed in 1907, after a chemical treatment of the plaster stucco, which brought out a number of details more plainly.

¹ Pauly-Wissowa, iii. 2178. Sarcophagi in British Museum, pl.ix-xi. ² B 630. Figured in Terra-cotta ³ Kestner, Annali i (1829), p. 101 ff.



LEFT MAIN WALL OF THE TOMBA DELLETISCRIZIONI. After a coloured drawing in the Helbig Museum FIG. 7.





The pictures are of the same period as those of the Augur tomb, and of similar style. The numerous inscriptions from which the tomb has derived its title seem to be mostly proper names. Each of the three wall-surfaces of this tomb, which contains only one chamber, has a false painted door in the Of the first figures on the left main wall, two pugilists, only very little is preserved (fig. 7). They are contending, like the two wrestlers to the right of them, one of whom has lifted the other from the ground, to the accompaniment of the flute-player who is standing between the two groups. This and many other Etruscan paintings confirm the statement of Aristotle 1 that the Etruscans made their boxers perform to the sound of the flute. Flute-playing was so popular that masters scourged their slaves and caused their cooks to work in the kitchen to the sound of the flute; and here again the Romans adopted the Etruscan tradition and gave their flute-players a recognized position in the community, as is shown by the amusing story about the strike of the Roman flute-players 2: the flute-players left Rome in disgust and went in a body to Tibur, and the only device the Romans could think of was to make the excellent fellows drunk and cart them back to Rome, where the citizens made haste to confirm the ancient privileges of the flute-players and to add several new ones in order to make the awakening more pleasant.

On the other side of the false door the equestrian procession begins and is continued on the back wall to the central false door (fig. 8). Four young naked horsemen, some of them with staves in their hands, are received by a naked youth who carries a palm-branch over his shoulder. Apart from the nakedness, which must be attributed to the influence of Greek art, this equestrian procession is genuinely Etruscan. Appian derives the festive processions at triumphs and funerals from Etruscan prototypes, while Dionysius of Halicarnassus finds their prototypes in Hellas. But it cannot be denied that Dionysius's description of these pompae in early

¹ Athenaeus iv. 154a. ² Livy ix. 30. 5-10. Plutarch, Aetia Romana, 55.

Rome 1 suggests Etruria: first came young horsemen, then foot-soldiers; after these, athletes with their sexual organs covered (in contrast to Greek custom), then the tripartite chorus of dancers in purple cloaks and bronze belts, then the grotesque dancers, flute-players, lyre-players, and thurifers, and finally the procession of chariots with the images of the gods. In the following pages we shall make acquaintance with all these groups in the Etruscan world of art.

The equestrian procession is presumably the preliminary to a horse-race. The nobles of Etruria were celebrated for their race-horses and often sent their chariot-teams to the games in early Rome.2 It is a characteristic fact that one of the few Etruscan words given by the Greek lexicographer Hesychius is no other than the word for horse, δάμνος

according to the Greek version.3

To the right of the false door in the back wall three jolly dancers are seen: the first has his brow wreathed, carries a drinking-bowl in hand, and wears boots, red skirt, and blue neckerchief. The figure is shown by the flesh tint to be male, not female as stated in Carl Jacobsen's catalogue. After him dances the flute-player, with red boots, blue loincloth, and red chaplet, and last comes a naked dancing youth

with boots, necklace, and chaplet.

Dancers appear in a number of Etruscan tomb-paintings, and abandon themselves to their gambols with a frenzy which might seem incompatible with death and entombment. the Tomba del Morto at Corneto, dating from the same period, we find traces of a pirouetting dancer close to the couch of the dead and the lamenting mourners; the dance was thus as important as the funeral lament (fig. 9). finest representations of Etruscan mourning dancers are found in the Tomba del Triclinio, which dates from the beginning of the fifth century B.C.: the Ny Carlsberg Glyp-

² Livy i. 35. 9.

Nordisk Tidsskr. for Filologi, 1917; doubt because he considers 3 Hesych. s. v. The word is not Hesychius's statement insufficiently authoritative. Cp. Skutsch, Pauly-

¹ Dionys. Halicarn. vii. 72-3.

mentioned in S. P. Cortsen's Vocabulorum Etruscorum interpretatio in Wissowa, vi. 775.



FIG. 9. PICTURE FROM THE TOMBA DEL MORTO AT CORNETO



PICTURE FROM THE TOMBA DEL TRICLINIO FIG. 10.



totek contains several earlier, inferior facsimiles, made from the copies in the Museo Gregoriano and only touched up at Corneto by the painter Mariani; and some more recent ones carefully executed on the spot (fig. 10). On each wall three female and two male dancers are seen among trees; fillets and singing-birds appear in the foliage. The male dancers play on lyre and flute; the dancing-girls have castanets and the foremost a strap or chaplet with bells over her shoulder. Similar chaplets with bells are often seen hanging on the walls in pictures representing the symposia in honour of the dead (see below), and bear witness to the childish predilection of the Etruscans for gipsy-like noise and merry-making. The most beautiful dancing-girl, however, in any Etruscan tomb is the already mentioned 'bella ballerina di Corneto', discovered on a wall in the Tomba Francesca Giustiniani. We give this figure, which has never been reproduced, after the facsimile in the Ny Carlsberg Glyptotek which arrived there shortly before the death of Carl Jacobsen and gave him one of the last pleasures in his life (fig. 11).

When I examined the original in the tomb at Corneto I made the following notes: the drapery (chiton), which is ornamented with a pattern of dotted rosettes, is distinctly preserved from the hips down to the elegant fluttering edge. Much of the middle part of the body has been destroyed; the fluttering ends of the red scarf across the shoulders are visible to right and left. The upper part of the body and the shoulders are also well preserved. The right arm is raised, and visible from shoulder to elbow; a faint outline of the left arm is also visible.2 Of the head, the brow, the beginning of the nose, the ear, the green fluttering head-dress, the red hair with a loosened tress in front of the ear have been preserved. To the spectator the picture still conveys an impression of joy, of graceful movement, and of filmy fluttering

draperies.

¹ Helbig's letters of June 21 and gives more than I at any rate could December 10, 1895. see: on the other hand, less as far as ² Thus the facsimile at this point brow and nose are concerned.

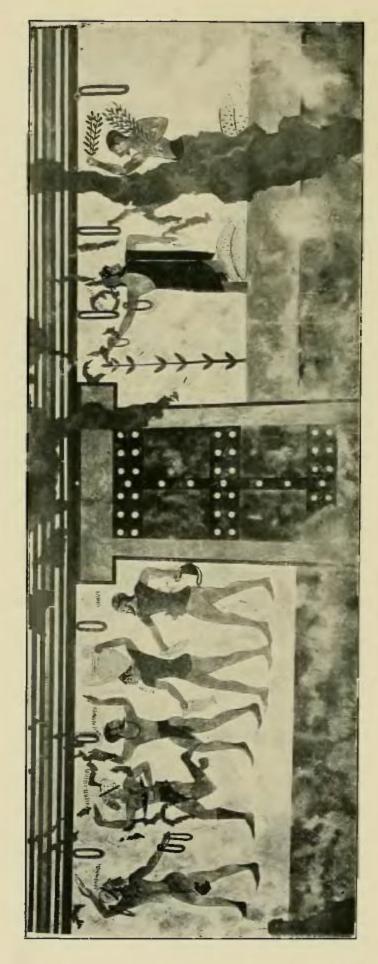
18 ETRUSCAN DANCE AND SONG

Here also we find Etruscan tradition continued on Roman soil, not only in the dancers of the festival processions, but in the tradition that Etruscan dancers, ludii or ludiones, were imported to Rome to dance at the great festivals. The Greeks compared the Roman reel to the Dionysiac 'cancan', σίκιννις, while its Roman name is tripudium; it was danced at every period of Roman history by the Salii, the ancient priesthood of the Roman war-god, on the chief festival of the god, According to Livy (vii. 2. 4-7) the earliest Roman poetry, the coarse Fescennines, originated in the text which accompanied the dance of the ludiones, and the fact that the dancers during the Fescennines daubed their faces with minium supports the theory of Etruscan influence, which also makes itself felt in the custom observed by the Roman triumphators, who in the earliest times daubed their whole bodies with minium. For we know that the Etruscans coated the images of their gods with minium at their festivals, and that the Romans gave the ancient terracotta statue of the Capitoline Jupiter a similar coat of 'war paint' at the high festivals, a task which it fell to the censors to superintend.1 The red minium was meant to heighten the natural red-brown hue of the men; it produced an artificial virile complexion, just as white lead and chalk served to emphasize the pale feminine hue.2

The primitive nature of the verses connected with these dances is shown by the song of the Salii, the burden of which is the five times repeated 'triumpe' (jump!) and the text of which runs: 'Help us, lares, let not the evil disease fall upon any more of us, Mars! Be satisfied, cruel Mars! Jump on to the threshold. Cease jumping. Help us, Mars!' At the triumphs also, 'carmina incondita', as Livy tells us, were sung (iv. 20. 2), and we venture to think that Etruscan poetry was no better than this, and that the disappearance of the texts, which accompanied the dances, is

Mostellaria 259 ff. In Greece also,

Plutarch, Aetia Romana 98. women used white lead as paint:
Plautus, Truculentus 290, 294, Lysias i. 14 and 17.



RIGHT MAIN WALL IN THE TOMBA DELLE ISCRIZIONI F16, 12,



no great loss. Varro mentions tragedies in the Etruscan language, but they were undoubtedly versions of the Greek ones, even worse than those made for the Romans by Livius Andronicus. Apart from some religious and a little historical literature, and a number of recipes for the gathering of simples, capable of rousing the admiration of the Greeks for 'the descendants of the Tyrrhenians, the people skilled in medical lore', no tradition of any Etruscan intellectual life in writing or poetry has been handed down to

posterity.

We pass on to the right main wall in the Tomba delle Iscrizioni (fig. 12) where dancers in a row with drinkingbowls in their hands alternate with servants carrying wine in large bowls. That the funeral dance was animated by free indulgence in wine is often exemplified in the tombs. In the Tomba delle Leonesse, named after the beasts of prey in the pediment, which are really hunting leopards, a red-brown lad to the right is dancing with a girl; to the left is a woman with castanets, and in the centre, flanked by a flute-player and a lyre-player, stands the wine-bowl wreathed with fresh leaves (fig. 13), 'the wine-bowl filled with joy,' in Xenophanes' words. Evidently the Etruscans drank heavily to celebrate the memory of their dead, as Xenophon relates of another barbarian tribe, the Odrysians.² To the right of the false door of the same main wall in the Tomba delle Iscrizioni (fig. 12), a man in a loin-cloth with a laurel branch in each hand is greeting another man, who carries chaplets and rests one leg on the cushions of a couch. Laurel branches constantly recur in the reliefs of the Etruscan cinerary urns, where the death lament round the bier of the deceased is reproduced, and it seems probable that laurel branches were carried round the house and used for wall decoration in the house of the deceased on the funeral day, for the purpose of purification. This decoration of the walls, then, would be the subject of our picture, together with the other preparations

¹ Quotation from Aeschylus by opinion): History of Plants ix. 15. 1. Theophrastus (who endorses the ² Hellenica iii. 2. 5.

for the funeral, as shown by the paintings.¹ Perhaps it was a general custom of the Etruscans to decorate their walls on festival days with laurel branches, just as the Egyptians decorated theirs with lotus, and this would often account for all the foliage which appears in the backgrounds of the paintings alternating with suspended chaplets, even where the action—the death lament (fig. 9) or the symposium—takes place indoors. In other cases, however, as in the Tomba dei Tori (fig. 2) and in the Tomba del Triclinio (fig. 10), there is no doubt that real trees and open-air scenes are represented, but even there the chaplets are often seen hanging—on the wall. Again a proof of the want of clarity in Etruscan art! Trees, however, in the background of scenes with figures are also found on South Italian vases of the same time, and thus seem to be a common Italic trait.

VI

Contemporary with the group of the Tomba degli Auguri and the Tomba delle Iscrizioni is the Tomba del Barone, discovered at Corneto in 1827 and named, as already mentioned, after Baron Kestner. After the paintings of this tomb Stackelberg executed a fine water-colour, and Thürmer a number of drawings, now in the University of Strasburg. The style—both in the shape of the heads and in the treatment of the draperies—is still Ionic, but the proportions are more slender, probably owing to Chian or Attic influence.

Composition and technique are both unique in the paintings of this tomb. We content ourselves with reproducing one main wall, the left (fig. 14), where a black horse with light grey hoofs, mane, and tail, is led by a man wearing red boots and a brown mantle lined with green. He is

¹ Cp. Tacitus, *Histor*. iv. 53, on the dicabatur evinctum vittis coronisque; inauguration of the rebuilt Capito- ingressi milites, quis fausta nomina, lium: 'spatium omne quod templo felicibus ramis.'

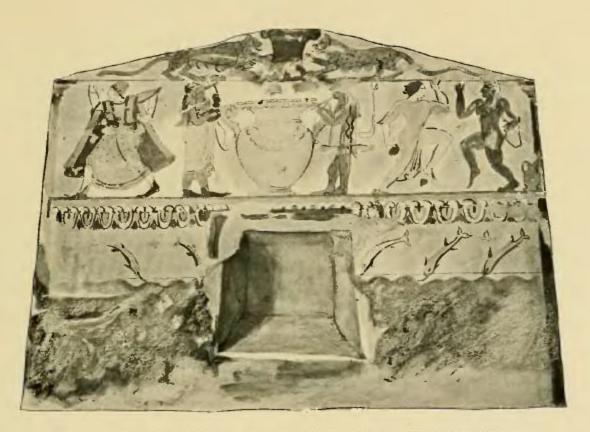


FIG. 13. BACK WALL IN THE TOMBA DELLE LEONESSE After a drawing in the Helbig Museum

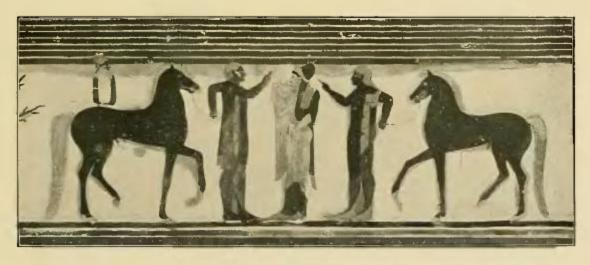


FIG. 14. LEFT MAIN WALL IN THE TOMBA DEL BARONE



speaking with one hand raised to a woman in a long grey chiton, a brown mantle lined with green, and a brown cap. Then comes a man with green boots leading a brown horse.

Similar quiet pictures are found on the other two walls of the tomb; on the back wall a man is standing with his arm round a young flute-player's neck, and is greeted by a woman. The dress of the women is Etruscan; the subjects also are probably Etruscan—the preparations for the pompa and the dancing feast. But everything breathes coolness and calm, and we miss the usual jollity. The technique is equally remarkable. It is not the usual fresco painting: experiments have been made with size-paint, that is, an attempt at painting in distemper on the plaster stucco covering the walls. The

attempt has failed; the colour has run in large blotches.

These two characteristics of the artist of the Tomba del Barone are of great interest because the German archaeologist, Gustav Körte, has demonstrated the existence of marks made by Greek artisans on the walls of this tomb. It was not in Etruscan, but in Greek letters that the artist indicated the amount of his day's work, with a view to his wages. The explanation, then, seems to be the following: a Greek decorator was charged with the task of ornamenting the walls of the tomb, and he did it, as far as the dresses are concerned, according to local tradition; but he experimented boldly with a new technical process, the success of which was prevented by the dampness of the rock-wall; and he composed his pictures with a grandeur of line and a tranquillity in execution which make one think of the pediment of a Greek temple. In the light of this it is easier to realize how much of the Etruscan temperament there really is in the other paintings, all Greek influence on style notwithstanding. It must be noted here that artisans' marks are the only written evidence left by the decorative painters of Etruria; artists' signatures are unknown, whether in Greek or in Etruscan. The Etruscan nobles, like the Roman later, evidently employed Greek artists, but granted them no social position.

VII

In the next period the predominant stylistic influence is Attic. A whole group of tombs dates from about 500 B. C.: they are thus contemporaneous with the severe red-figured vase-paintings. Very Attic and, at the same time, like a complete pictorial procession, representing everything which took place at a great Etruscan funeral, is the Tomba delle Bighe, previously mentioned and now published by Weege. As the pictures in this tomb are clearer and more complete than most Etruscan paintings, we will take some of them as a starting-point for a closer examination of the facts of Etruscan life.

There are two friezes on the three walls of the tomb: a narrower and lighter above; and a broader one below, in which the figures are painted on a deep red ground; the height of the friezes is respectively 36 and 90 cm., and they are separated by a broad, coloured band. The narrow frieze with the dark figures on light ground still reminds one of the black-figured Attic vases, whereas the lower purple frieze, in which the skin of the men is reserved in a somewhat lighter red, that of the women in white, recalls the red-figured vase-paintings, all differences notwithstanding.

On the right-hand main wall (fig. 15), in the broad frieze, men and women are dancing in honour of the dead among laurel branches. There are the usual ecstasy and the familiar animated gestures with the big fan-like hands, reminding one of the figures in archaic Greek vase-painting and plastic art.¹

Especially splendid is the female flute-player who turns round as she dances, her light chiton and red cloak fluttering about her; she can almost compare with 'la bella ballerina'. The dancing-women all wear the high Etruscan wreathed cap, the so-called *tutulus*, which in the Tomba delle Iscrizioni is also worn by a male dancer. We meet with it again in Etruscan terracotta sculpture. The fashion is of Oriental

¹ Cp. Fr. Poulsen, Delphi, fig. 44.



FIG. 15. RIGHT MAIN WALL IN THE TOMBA DELLE BIGHE



Fig. 16. ETRUSCAN TERRA-COTTA HEAD IN THE NY CARLSBERG GLYPTOTEK

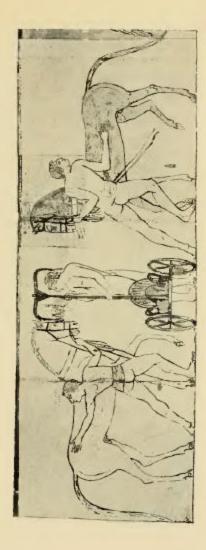


FIG. 17. PART OF THE SMALL FRIEZEJIN THE TOMBA DELLE BIGHE



origin, and goes back, ultimately, to the pointed 'sugar-loaf hat' of the Hittites. It probably reached Etruria by way of Cyprus, where it is frequently seen in reliefs of the seventh century B. C. In Etruria the pointed woollen cap became part of the national dress.¹ Rome of course adopted the headgear and preserved the Etruscan tradition in the priest-hoods; a purple tutulus adorned the Roman Flaminicae, and certain secondary priests wore a tutulus down to the time of Tertullian.² In early Rome all women wore the tutulus, and under it a head-cloth such as is shown in Etruscan terracottas (fig. 16); this is clear from a description of a Roman mourning scene in Dionysius of Halicarnassus (xi. 39), where the women tear their many and various fillets and hair-ornaments off their heads.³

The dancing scene, in the painted frieze referred to above (fig. 15), ends at the sideboard on the left, which bears a number of metal bowls: a cup-bearer, partially obliterated in the original, is just putting down a vessel. The wine to inspire

the dancers is ready.

In the narrow frieze—the most beautiful and most carefully executed of those in the tomb, but very badly copied in the facsimile of the Glyptotek—we see the preparations for a chariot race. The horses are being led out and harnessed to the chariot. We reproduce, after Stackelberg's drawing, the most interesting part of the frieze (fig. 17), in which three young men are busy harnessing two horses to the light, two-wheeled chariot, the Biga. The chariot is represented in foreshortening, and the shaft is lifted up by a naked boy. The young men have each one foot strongly foreshortened.

¹ Daremberg-Saglio, s. v. Tutulus. Fr. Poulsen, Der Orient und die frühgriech. Kunst, p. 97, fig. 99, and p. 107. Martha, L'art étrusque, p. 306, fig. 206 (Cyprus). Antike Denkmäler iii, pl. 1.

² In the same manner the Roman priests used flint knives in their cult, and their razors had to be of copper, and, as late as Roman imperial times, they used black vessels (nigrum

catinum), corresponding to the Etruscan bucchero vases, at sacrifices. Livy i. 24. 9: Juvenal vi. 343. Cp. Müller-Deecke, *Die Etrusker* ii. p. 275.

³ The Latin name of the head-cloth is struppus, and from that a festival at Falerii, struppearia, derived its name. It comes from Ionia, and is mentioned in the poems of Sappho (χειρόμακτρον). We find here the same experimentation with this new and difficult problem, as in the Greek vase-paintings of about 500 B. C., in the vases of Euthymides and Euphronius. The horse to the right is blue, that to the left grey, both have red hoofs and red harness, and two youths, with a sort of shawl round their loins, are busily engaged with them, striking them on the flanks to get them into place. These two excellent figures are quite misdrawn and misconstrued in the Ny Carlsberg facsimile, the draughtsman not having realized that they are seen from behind.

We have, therefore, preparations for a chariot race; in a wall-painting in the Tomba del Morente at Corneto we have a still earlier phase represented, the lassoing of the horse which is to be harnessed (fig. 18); here the horse is red, with blue mane and tail. The disposition of the colours is no more naturalistic in Etruscan wall-painting than in the pediments of Greek temples: in applying the colours, the

painter's object was purely decorative.

After the preparations comes the ceremonial parade of the racing chariots past the stands; three chariots are seen in a row (fig. 15): the first has not yet begun to move, the horses are pawing the ground impatiently, and the groom is standing at their heads trying to pacify them; the second chariot has already started, and the team of the third chariot is going a little faster, a fine crescendo which reminds one of good Greek art rather than of Etruscan. To the left are the stands for the spectators, which are continued on the back wall; similar stands are seen in the corner where back wall and left main wall adjoin. We give, after Stackelberg's drawing, the two parts from the first-mentioned corner (fig. 19). On elevated platforms, bounded above by lines evidently meant to indicate curtains which might be drawn before the 'box' against sun or heavy showers, men and women are seated and show their absorption in the games by their eager gestures. The foremost woman to the right actually greets the procession of chariots with her raised hand. She is a matron wearing a shawl (epiblema) over the

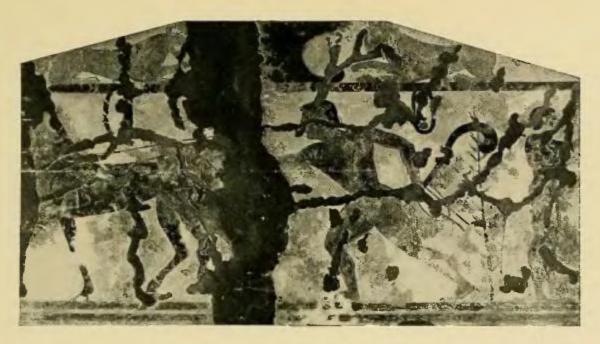


FIG. 18. WALL-PAINTING FROM THE TOMBA DEL MORENTE
THE LASSOING OF THE HORSE



FIG. 19. PART OF THE SMALL FRIEZE IN THE TOMBA DELLE BIGHE After Arch. Jahrb. 1916



Fig. 20. PART OF THE TOMBA DELLA SCIMMIA AT CHIUSI



arms, and the back of her head, and under that a tutulus. Next to her sits a young girl with a tutulus, noble in bearing and gesture like a young goddess. Then follows a varied company of youths, women, and a bearded man. The young man, who is represented partly frontal with his chin resting on his hand and the head and left leg frontal, is of special interest. The problem of foreshortening has been very neatly solved. Under the wooden floor of the stands the common folk are disporting themselves, some of them engrossed in anything but the

games.

In order to understand the significance of this representation one has to realize that such detailed pictures of spectators at athletic games are unknown in Greek art. The nearest parallel is the assembly of the gods, the Olympian spectators, in the frieze of the Treasury of the Siphnians at Delphi,1 and in the Parthenon frieze, between which the Tomba delle Bighe chronologically occupies an intermediate position, about twenty-five years later than the former, and about fifty years earlier than the latter. At the same time we learn that female spectators were also present; this was not so at the Olympic games, but seems to have been a common Italic custom. The stands, too, appear typically Italic; on such tkpia the spectators were seated at those athletic games and contests which in earlier times, according to Vitruvius (v. 1), were held in the market-places of Italian towns. Amphitheatres were not known till the first century B.C., but if one imagines these market-places on festival days with such wooden stands built up on all four sides, and these stands curved round at the corners in order that the spectators might see better, one can understand how the shape of the amphitheatre originated.2

Within the sphere of Etruscan painting also, this is the only large representation of an audience. Elsewhere the artist limited himself to the individual figure as representative of the spectators; thus in the Tomba della Scimmia (the

Fr. Poulsen, Delphi, fig. 44.
 Cp. Daremberg-Saglio and Pauly-Wissowa, s. v. Amphitheatrum.

Monkey Tomb) at Chiusi, the only spectator is a lady dressed in black and sheltered by a sunshade; she is seated on a high chair without a back (diphros), her feet on a footstool (fig. 20). The tomb was discovered in 1846 by François. The pictures are executed in a thin colour, probably a sort of water-colour, applied directly to the stone without an intermediate layer of stucco; a similar technique is employed in the other and larger tomb at Chiusi, the Tomba Casuccini. The four walls are decorated with scenes from the race-course and the palaestra. Behind the lady on the wall which is reproduced, we see two men in rapid motion and with ample gestures probably intended to render the bustle and hurry at the funeral, which is also represented, as we have seen, by one of the figures in the Augur tomb (cp. fig. 4). The sunshade carried by the 'widow' was an Oriental fashion, but in the fifth century B.C. the women of Greece had adopted it, as is shown by the Knights of Aristophanes (1. 1348 σκιάδειον). To the left the usual flute-player is standing, and the round dais in front of him is not an altar, but, as Milani was the first to point out, the small table on which prizes were placed.1 Next comes a girl with a censer on her head. She is generally taken to be a female juggler, but carrying a tall object on one's head is still a common practice with the women of the South, and censers (thymiateria), as we learn from Dionysius of Halicarnassus, were always carried at the 'pompae' in early Rome; at the high festivals they were placed in front of the Roman doorways.2 They were sometimes of costly material.3 But our woman seems to be standing on a platform, and the near presence of the flute-player, and the turning of her body and position of her arms, seem to indicate some difficult dance performed with the big object borne on her head in a small, limited space; hence a kind of old Etruscan dervish-dance of which we have no other knowledge. The two figures next to her are a big and a small man who are cooling their bleeding noses

¹ Museo archeol. di Firenze, p. 303. 3 Cicero, In Verrem iv. 46. See ² Livy xxix. 14. 13. also Karl Wigand, Thymiateria.

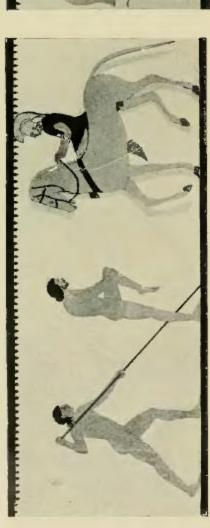


FIG. 21
PART OF THE SMALL FRIEZE IN THE TOMBA DELLE BIGHE
After Arch. Jabrb. 1916



PART OF THE SMALL FRIEZE IN THE TOMBA DELLE BIGHE
After Arch. Jahrb, 1916

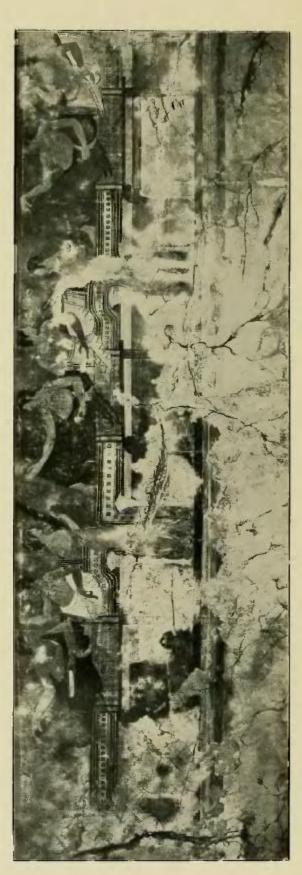


Fig. 13. SYMPOSIUM IN THE TOMBA DELLE BIGHE



with sponges: the artist gives the atmosphere of the scene after the fight. On one of the other walls in this tomb the boxers are ready for action, raising their cestus-bound fists against each other, one hand closed for attack, the other open for defence, as frequently described in the ancient authors.1 Cicero tells us that boxers sighed and groaned, in order to increase the force of the blow.2 These cestus fights must have been terrible. The guard, nowadays less, was then more important than the blow, for it was too dangerous to take the risk of being hit by one's opponent when attacking him, even if one was confident that one's own blow would be the harder; one had to play for an opening, at the same time guarding against the single blow which was sufficient to knock a man out. Finally, on the extreme left of the picture (fig. 20) we meet with a scene which is repeated in another picture in the same tomb, as well as in the Tomba del Triclinio: a rider seated sideways and at the same time leading another horse. The race with a led horse was an Oriental custom, and appears for the first time on the Phoenician metal bowls of the eighth and seventh centuries B.C. This seat, sideways on the horse, is of Scythian origin, and in Greek art The Etruscans, with usually characterizes the Amazons. their passion for difficult games, evidently combined the two in order to make the races as exciting as possible.

In the small frieze on the back wall of the Tomba delle Bighe we find a rider with a led horse, dressed in tunic and helmet, and seated astride; we reproduce part of it after Stackelberg's water-colour (fig. 21). To the left of him we see a naked man standing on one leg and nursing his raised left leg. It was formerly conjectured that he was playing leap-frog with the young man planting the jumping-pole in the ground behind him, but it is not usual to play leap-frog on one leg, and Weege has pointed out the same position in athletic scenes on Greek vases and supposes it to be a kind of preparatory exercise. His supposition is correct: any

¹ For instance in Apollonius Rhodius, Argonautica ii. 68.

² Cicero, Tusculanae disputationes ii. 56.

modern acrobat would recognize it as one of his exercises; the contraction of the muscles by nursing right and left knee in turn. Acrobats practise this exercise when travelling, to keep themselves fit when they are unable to train.

VIII

We will not dwell on all the forms of wrestling contests and boxing matches which appear in the small frieze of the Bighe tomb, but only describe a part of the left main wall, which presents an important and difficult problem (fig. 22). To the left of a young man in a himation (not reproduced) we see the lower part of a statue of a deity, who would seem, from the faint traces in Stackelberg's water-colour, to have wings on his ankles. If so, it is Hermes, the protector of the palaestra, and the black object in front of him is a small altar. On the other side of the altar a boy, accompanied by one of the caretakers of the palaestra, clad in a blue mantle and carrying a knotted stick, is standing with his hand raised. This usually indicates the adorer praying to the divinity for victory in the contest. An absolutely Greek palaestra interior! We have now escaped from the sphere of the customary rude games held at the Etruscan funerals, and the question arises whether the Etruscan knew real palaestra life of the Greek type or not. In the Oscan towns of Lucania and Campania the youths were devoted to Greek sports, and Weege is therefore inclined, in view especially of this picture, to believe the same of the nobles of Etruria at the height of their glory in the sixth and fifth centuries B.C. But this is a dangerous inference. Wherever else we meet with Etruscan athletic types they are rough and lumbering of build and evidently professionals. In the Tomba delle Bighe a Greek artist has been at work; this was already admitted by Stackelberg and Kestner, and the same view is held in our own times. Although the artist has complied with the demands of his patron more fully than the Greek artist in

the Tomba del Barone, who only troubled himself to do so as far as dress was concerned, but for the rest painted entirely in the spirit of his native country, Greek influence, nevertheless, has penetrated everywhere. It is seen, for instance, in the incongruities of the picture: the spectators in the corners, suggesting actual athletic games; then this interior from a Greek palaestra, which might be interpreted, however, as part of a public contest; next comes the prize table, as in the Tomba della Scimmia, but on both sides himation-clad boys are seen, loitering like typical figures of the everyday life of the palaestra, who have absolutely nothing to do with the concentrated excitement of the sports in the arena. To the left of the low table we see a little armed dancer, with helmet, shield, and spear, in Greek nudity, not fully dressed like the gladiator in the Tomba della Scimmia; his lance is bent zigzag-wise, apparently an Etruscan peculiarity. Greeks also, the armed dance—the pyrrhiche—formed part of the sepulchral festival, especially in Cyprus and Crete, where it was called prylis; and the custom may very well have been adopted by the Etruscans.

IX

SIMILAR incongruities, due to Greek artists, or at any rate Greek art, having set a Greek stamp on the wall-painting of Etruria, meet us in the representations of *symposia*. Again we can take the Bighe tomb as our starting-point (fig. 23).² Three festive couches are seen with two young men on each.

¹ Aristotle, fragm. 519 R. Scholia to Homer's Iliad xxiii. 130. A similar dancer or armed runner appears in the Tomba Casuccini at Chiusi; both remind us in posture of the Tübingen armed runner (Bulle, Der schöne Mensch, pl. 89).

² The large frieze with dancing scenes on the left main wall was already badly damaged in 1827. A copy of it, now in the Vatican, is mere fiction, and has unfortunately served as basis for the large facsimile in the Glyptotek. On the other hand, its damaged state is correctly represented in the small drawing of the tomb in the Glyptotek.

30 TOMBA DELLE BIGHE SYMPOSIUM

The youths are naked to the waist, and have sumptuous gold necklaces, red or blue mantles, and chaplets on their heads. Some of them hold flat drinking-bowls, some eggs, and others have branches in their hands—all this, however, we only learn from the old copies: they are reclining on metal couches, whereas the tables in front of them are wooden, as is clearly proved by the colours employed. We may wonder that the couches are of metal, for according to the literary tradition the first metal couches came to Rome as late as 187 B.C. Nevertheless, ivory and golden couches are already mentioned by Plautus; this may, however, be due to the Greek text on which he based his comedy (Stichus 377). The Etruscans, at any rate, knew bronze couches at least three hundred years earlier, and this is corroborated by the find of an actual bronze banqueting-couch in a tomb at Corneto.1 The couches are covered with many-coloured woven or embroidered bolsters and cushions; these also are mentioned in the Roman comedies as ornaments of couches.2 Ducks appear beneath the couches, and the guests are attended by three naked lads: a flute-player, a boy holding a branch, and another with a ladle, which are wrongly reproduced in the Ny Carlsberg facsimile as a staff.

The symposium has begun, the tables having been cleared. Only young beardless men are seen feasting together, and nothing informs us who they are or why they are drinking. All that is certain is the luxury and pomp which seem to have characterized Etruscan houses and which are especially manifest in the jingling necklaces and the material and appointment

of the festive couch.

New problems arise with the large symposium scene in the Tomba dei Leopardi at Corneto, which was discovered in 1875 and has now been described in an exemplary manner

tümer, p. 118.

² On Etruscan cinerary urns and terracotta sarcophagi the covers are as a rule strongly scalloped. These are presumably the tonsilia tappetia

¹ Blümner, Römische Privatalter- referred to by Plautus (Pseudolus 145 ff.). They usually came from Alexandria and were decorated with pictures of wild beasts, whereas the bed coverlets proper came from Campania.

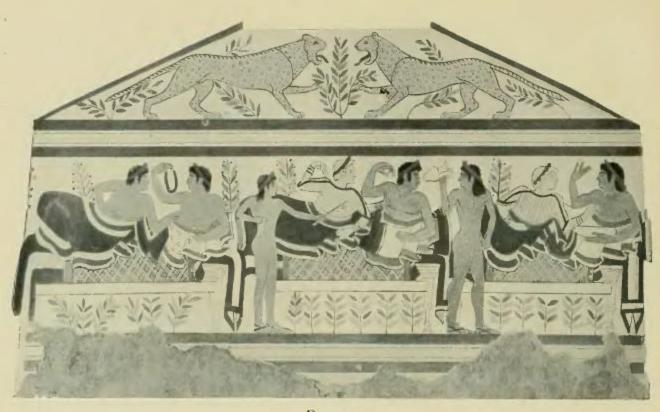


FIG. 24
BACK WALL IN THE TOMBA DEI LEOPARDI
After Arch. Jahrb. 1916, pl. 9



Fig. 25
MARRIED COUPLE ON AN ETRUSCAN CINERARY URN



by Weege in the article mentioned above. The pictures are among the best preserved in the whole of Etruria, and date from about the same time as the Bighe tomb, about 500 B.C. The tomb takes its name from the two almost life-sized leopards in the pediment (fig. 24). They have been neatly proved by Weege to be hunting leopards. As early as the days of ancient Egypt leopards were trained for hunting purposes, and hunting leopards appear in Greek vase-paintings and Etruscan wall-paintings, for instance, in the earlier tombs such as the Tomba delle Leonesse and the Tomba del Triclinio, where the animal lies beneath a couch. In the Middle Ages the hunting leopard was still trained in the East, and is therefore depicted in the paintings of the Renaissance-for instance in the pictures of Gentile da Fabriano and Benozzo Gozzoli—as seated on the cruppers of the horses behind the Magi or their servants. In modern India leopards are still trained to hunt.

Beneath the two long-bodied hunting leopards we see the main picture of the back wall (fig. 24) representing a symposium. On the couch to the left two youths are reclining, on each of the two others a youth and a young girl.2 The young men are attired in mantles, the girls in chitons and mantles; all wear garlands. In their hands they hold either chaplets, drinking-bowls, or round objects usually supposed to be Similar 'eggs' appear in numerous Étruscan banqueting-scenes: in the Tombe del Triclinio, del Letto funebre, della Pulcella, degli Scudi, &c., and as egg-shells are frequently found in the tombs at Corneto, and eggs must therefore have been offered to the dead 3-as the most nourishing of foods, and one which stimulates in particular

I owe this reference to Mr. G. F. Hill.

² Dennis and Stryk are mistaken in speaking of a youth and a girl on the left couch; the error is due to the damaged condition of the colouring.

³ Cp. Juvenal, Satires v. 82, where eggs are referred to as a common

course at funerals.

¹ These cheetahs were brought alive to Italy, if not actually used for hunting by the princes of the Renaissance. For among Pisanello's drawings in the Codex Vallardi in the Louvre is a fine study of one of these animals from the life; it wears a collar round its neck, showing that it was led on a leash.

the procreative force—it is not improbable that the old interpretation is the correct one. Weege supposes them to be ballot-balls used to decide who should be the master of the symposium (symposiarch), but this was usually decided by throwing dice. A third conceivable interpretation, which I think might be acceptable in certain cases where a man and a woman hand each other these round objects, is that they are rings. In Plautus's Asinaria (778) it is spoken of as typical of two young lovers reclining on one couch at the symposium that one of them gives the other his or her ring to look at.

Beneath and above the banqueting-couch we find the previously noted laurel branches—not laurel trees as Weege calls them—the familiar adornment of the walls. The guests are served by two naked pages: one of these, who holds a jug, beckons to the other, who holds a small jug and a strainer, to make haste. How necessary it was to strain the wine is seen from the description of the elder Cato. The Latin word for cleaning the wine-jars of the grape-skins deposited by the wine is deacinare.

X

This wall-painting is apparently a faithful copy of a Greek painted representation of a symposium with hetaerae, and this is also Weege's view of the scene. In his opinion, those who take part in the drinking bouts of the young men are not married or respectable women, but hetaerae. It seems to me that such a representation in a tomb would argue a complete dissolution of family relations in ancient Etruria, whether we choose to interpret the pictures as scenes from life, or as an expression of the wish that the next life might take the form of nothing more or less than a revel with hetaerae. Weege maintains, further, that hetaerae reclined at table, whereas wives sat with their husbands: but this is

¹ Cato, De re rustica 26. In the Greek pictures of symposia also the slave boy carries a strainer, ηθμός.

contrary to the express literary tradition, according to which the Greeks were shocked because the Etruscan women reclined at table with men 'under the same coverlet'. The earliest authority for this statement is Aristotle 1 and, according to this and other accounts of the fourth century B.C., the free intercourse between men and women gave rise to much immorality, the women abandoning themselves to the strange men with whom they reclined.2 It would have been absurd for the Greeks to take offence at this if it did not apply to free-born women of good family, but only to hetaerae, who in Hellas did exactly the same. How things were with the Greeks in this respect is made sufficiently clear by a passage in the orator Isaeus 3: 'No one would dare to serenade married women, and neither do the married women attend banquets with their husbands, nor do they consider it proper to partake of meals with strangers, especially chance acquaintances.'

With this severe Athenian custom we must compare these scandalized Greek outbursts, and, at the same time, we must remember that in the fourth century B.C. Etruscan civilization and morals were already on the decline, so that an original latitude, which in the beginning of the fifth century was natural and did not affect the morals of domestic life, may at this time have been abused. Incidentally, we are able to ascertain the degree of exaggeration in another Greek account of the same time concerning the luxuriousness of the Etruscans ⁴: 'They reclined on flowered cushions drinking out of sumptuous silver bowls and attended by servants in costly dresses, sometimes by naked women.' In the Etruscan paintings there are numerous naked pages in attendance, just as in the Greek symposium pictures, but not a single naked handmaid. As to the question whether respectable women reclined or

Athenaeus i. 23 d. On the Etruscan custom of reclining at table, like the Greeks, and unlike the men of the Homeric age and later the Macedonians, who sat, see Athenaeus i. 17 f, 18 a.

² Athenaeus xii. 517 d. Cp. Dionys. Halic. ix. 16.

³ Isaeus iii. 14.

⁴ Athenaeus iv. 153 d. (= Timaeus, fragm. 18 in Müller, Fragmenta histor. Graecorum).

sat at table, invariable rules did not exist in Etruria any more than they existed in ancient Rome, where we know that Jupiter alone reclined at the lectisternia (the sacred banquets given by the state) whereas Juno and Minerva sat; furthermore, in the last century of the republic, respectable women sat with the men at banquets, while brides reclined.1 The practice of brides reclining can hardly, however, be accounted for except as a case of adherence to an ancient and honourable custom which was superseded by later and severer notions.

Etruscan works of art, however, give sufficient information to confute the whole of Weege's hetaera theory. Man and woman are often seen reclining together on Etruscan sarcophagi and cinerary urns, and on the face of it it would seem improbable that a man would have himself pictured on his sarcophagus with a hetaera. Dr. S. P. Cortsen kindly informs me that this view is confirmed by the fact that two of these cinerary urns with a pair of figures on the lid have an inscription in which the word tusurthi or tusurthir occurs—one of the few Etruscan words the signification of which is certain: it means 'spouses'.2 And if we look at the type of womanhood represented in several of the recumbent couples on the later urns, when realism prevails in Etruscan portrait sculpture, the appellation hetaera becomes as preposterous as that of matrons is certain (fig. 25).3

But proof is furnished by the tomb-paintings themselves. In the Tomba degli Scudi at Corneto, discovered in 1870, and, to judge by the style, dating from the end of the fifth century B. C., the wife (as might be expected) is pictured sitting with her husband, who is reclining on the couch with

Corpus inscriptionum Etruscarum,

3858, 3860. The Etruscan character for immorality is chiefly due to Theopompus (fragm. 222 in Müller, Fragm. hist. Graec. i. p. 315), but he gives similar descriptions of the Thessalians, and seems to have specialized in chroniques scandaleuses. Of equal value is his information that the Sybarites loved the Etruscans because of their luxuriousness (Athenaeus xii. 519 b). It is regrettable that Theophrastus' work on the Etruscans is lost; it would have provided information of quite a different character. (Cp. the Scholia to Pindar, Pythia ii. 3.)

¹ Friedländer, Sittengeschichte Roms i. 472, 478, 493 f.



FIG. 26. PICTURE FROM THE TOMBA DEGLI SCUDI AT CORNETO

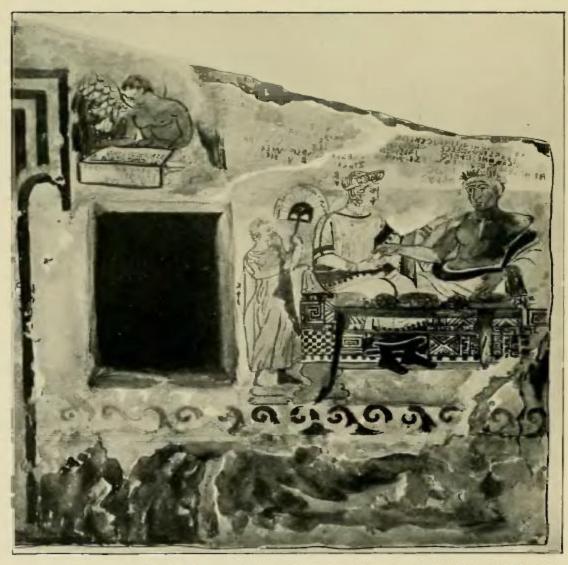


FIG. 27. PICTURE FROM THE TOMBA DEGLI SCUDI
After a coloured drawing in the Helbig Museum



a drinking-bowl in his left hand, his right resting on the woman's shoulder (fig. 26). According to the inscription the man's name is Velthur Velcha, that of the woman Ravnthu Aprthnai (the family name is in the nominative and is a woman's name, the Latin Abortennia; so the family of the mother was the more distinguished). The figure and the diadem of the woman recall those of the Hera Borghese and determine the date of the tomb. On the table in front of the couch are a bowl, a cake (pyramis), and a heap of fruits: or they may be the 'ball-cakes' (spirae or spaeritae) referred to by Cato (De agricultura 82). At the foot of the couch a lyre-player and a flute-player accompany the meal with music, recalling a statement of Cicero's 1 that at banquets in early Rome the sound of stringed instruments and flutes was deemed indispensable. On the whole, it might perhaps be as well to abandon all theories of the austere morals of early Rome. The patrician families of the first centuries of the republic undoubtedly lived a life which in pomp and luxury vied with the life of the nobility of the Etruscan towns. Again, in the painting on the back wall of this tomb, where the recumbent man is a priest (cechaneri), the wife is seated with her husband (fig. 27). As to the priesthood, it must be borne in mind that the priestly office was hereditary in the Etruscan noble families. The statue of Juno at Veii, for instance, might only be touched by a priest of a certain family.2 It was especially the art of divination, however, which was reserved for the noblemen and their wives.3 Even when the Romans had conquered Etruria they continued to support the efforts of the Etruscans to confine initiation into the art of divination to the nobility. Cicero, in his book on the ideal State, maintains that omens and presages must be submitted to haruspices, and the nobles of Etruria must teach the 'disciplina'.

In the pictures of the Scudi tomb the wife, as we have

¹ De oratore iii. 197.

Livy v. 22. 5.
 The most famous of all the Etrus-

can women versed in divination is the wise but guileful Tanaquil, who played a political part in Rome: Livy i. 34.

seen, is sitting. But in the Tomba dei Vasi Dipinti, besides a man and a woman, two children are present at the symposium, which would be inconceivable in a hetaera picture; and in a picture in the front chamber of the Tomba dell' Orco at Corneto, discovered in 1868 and dating from the same period as the Scudi tomb, there are traces of a man and a woman reclining together, and the inscription informs us that the woman is a free-born woman named Velia—the family name has unfortunately been destroyed—and that she is married to Arnth Velchas, a descendant of one of the noblest families in Etruria (fig. 28). With this, then, the last and final proof of the untenability of the hetaera theory has been adduced: this woman, whose head is one of the most beautiful in the sepulchral chambers of Etruria (fig. 29), reclines with her husband on the couch in the picture in the tomb, even as she was buried with him in the tomb itself. A failure to appreciate this fact would imply a complete denial of Etruscan family feeling and pride of race.

The dancing women, on the other hand, for instance, the woman in the Tomba delle Leonesse already cited above, and another, still more wanton, who in the Tomba degli Bacchanti foots it with a fat dancer, must be interpreted as hetaerae. They illustrate the phrase of Plautus: 'prostibile est tandem? stantem stanti savium dare amicum amicae?' To the same category of hired dancers belongs the man to the left of the one who is dancing with inverted

cithara.1

Generally speaking, what has made doubt or error possible in the matter is the fact that the pictures, as we have already said, in form suggest Greek pictures of hetaerae; symposia of any other kind between men and women were unknown in Hellas. And to what extent the influence of Greek art has prevailed is shown by the picture of a momentary phase of emotion in the Tomba Querciola, where a couple reclining on the couch are kissing each other, a motive as suitable to a

¹ Την κιθάραν στρέψας, like Apollo in the contest with Marsyas (Apollodorus, Bibliotheca i. 4. 2).

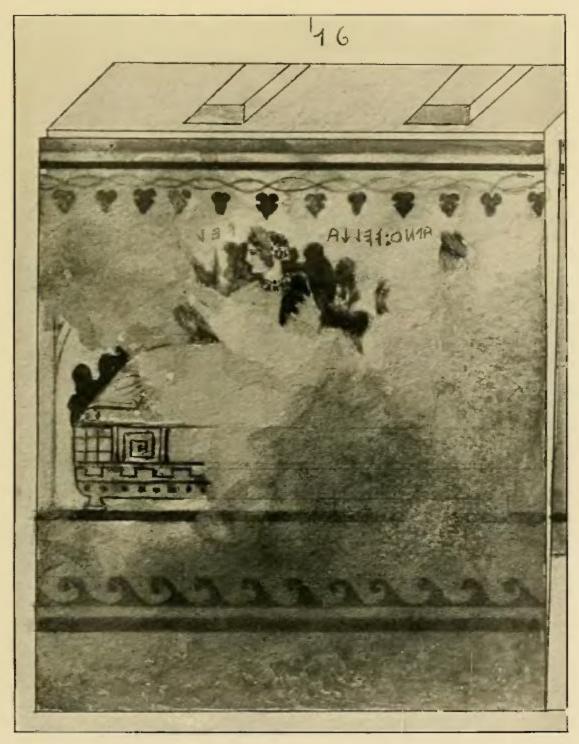


FIG. 28. ARNTH VELCHAS AND WIFE ON COUCH PICTURE IN THE TOMBA DELL' ORCO
After a coloured drawing in the Helbig Museum





FIG. 29. HEAD OF ARNTH VELCHAS' WIFE FROM THE TOMBA DELL' ORCO

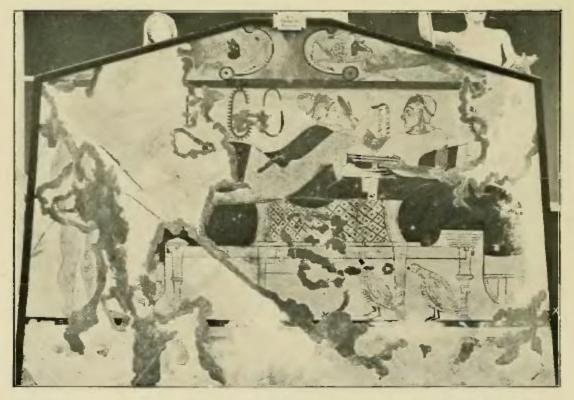


Fig. 30. BACK WALL IN THE TOMBA DEL VECCHIO



Greek hetaera picture as it is incongruous in a picture representing family life after death.¹ Another source of error is the pronounced sensualism of these pictures; in a sepulchral painting as early as the sixth century, the main picture of the Tomba del Vecchio, we see on a banqueting-couch, under the wreaths and chaplets with bells hanging on the wall, a hoary old roué in vivacious conversation with his beautiful young wife who holds a garland, a hypothymis, under his nose (fig. 30).² This picture is typically Etruscan in its combination of wine and love. 'As soon as we had eaten,' sings the Greek poet Dromon,³ 'the slave girl removed the tables; one brought us water for washing, and we washed ourselves; then we seized again the wreaths of violets and bound our brows with garlands.' The Etruscans seem to have followed the Greek rules minutely, but like the Egyptians they let the free-born women partake of the festivity of the symposium itself.

XI

But we can go still further and establish beyond the possibility of doubt that where men alone are gathered at the symposium of eternity, the pictures represent the heads of the families who ordered the tombs and had them decorated. To be sure, the pictures of the sixth and the beginning of the fifth centuries do not give us any information as to this—even the symposium in the Tomba delle Bighe is without inscription; but in this respect also the sepulchral paintings become more communicative after the middle of the fifth century. In the Tomba Golini at Orvieto, discovered in 1863

In the same picture we also find a representation of a true Greek motive, kottabos. Another momentary motive appears in the Tomba d'Orfeo e d'Euridice at Corneto (Monumenti v. pl. 17), a slave pulling off his master's slippers.

² Hypothymides were first used 'by the Aeolians and Ionians who wore

them round their necks, as we learn from the poems of Anacreon and Alcaeus' (Athenaeus xv. 678 d). Cp. Plutarch, Quaest. conviv. iii. probl. 1, 3. In Ionia the women perfumed their bosoms and wore wreaths of flowers round their' delicate necks', as Sappho says (Athenaeus xv. 674 c-d).

3 Athenaeus ix. 409 e.

and called after its discoverer, and, to judge from its style, contemporary with the Tomba degli Scudi and the front chamber of the Tomba dell' Orco, we see in the symposium on the back wall (fig. 31) two men on the same couch drinking to the accompaniment of the two familiar musicians. Beneath the couch we can make out dimly a servant, and a hunting leopard, probably feeding; both have their names attached: that of the animal is Kankru. In Egyptian reliefs also, dating from the Fifth Dynasty, we occasionally find names attached to the domestic animals depicted, for instance ducks and pigeons.

Of the two men reclining on the couch the foremost holds a drinking-bowl and an egg. In the Ny Carlsberg facsimile he is represented as beardless, but no doubt wrongly. It is an elderly man; his face is one of the earliest examples of naturalism in Etruscan portraiture. The other, full-bearded, holds a flat, fluted vessel without foot, presumably one of the celebrated Etruscan golden vessels which are more minutely characterized in a symposium in the Tomba della Pulcella; they were even introduced into Athens, where, side by side with Corinthian works in bronze, they formed part of the decoration of a wealthy house, and they are eulogized in a poem by Critias, one of Athens' finest beaux esprits.

In this painting in the Tomba Golini the inscriptions give us much valuable information as to the connexion between the two persons.² Above the first we read: 'Vel lecates arnthial ruva larthialisa clan velusum nefs marniu spurana eprthnec tenve mechlum rasneas cleusinsl zilachnve pulum rumitrine thi ma[l]ce clel lur.' In translation the text runs: 'Vel Lecates, Arnth's brother,³ son of Larth, and descendant of Vel. He held the offices of Maro urbanus (spur means town) and Eprthne (secular official title) and was Zilach (dictator) of the Etruscan people in Clusium . . . '

1 Athenaeus i. 28 b.

part incorrectly copied in the Ny

Carlsberg facsimiles.

² Corpus inscr. Etrusc. 5093-4. I am indebted to my friend, Dr. S. P. Cortsen, for help in the interpretation of this and other Etruscan inscriptions. These are for the greater

³ That ruva means brother seems to be unanimously accepted, though it only appears in the two inscriptions of this tomb.

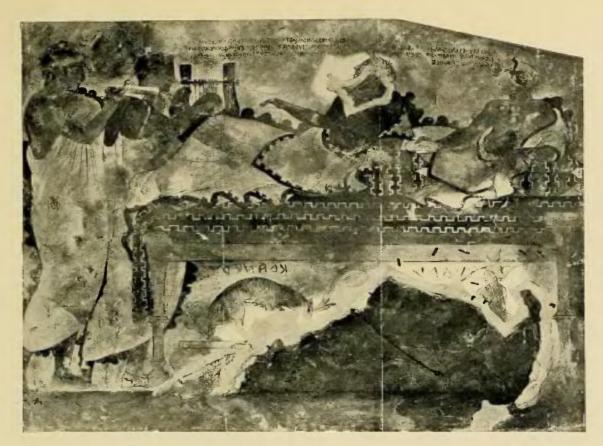


Fig. 31. SYMPOSIUM IN THE TOMBA GOLINI AT ORVIETO



Fig. 32. WALL-PAINTING IN THE TOMBA GOLINI



The rest is unintelligible. It is interesting in the inscription to come across the name by which the Etruscans called themselves, rasneas; Dionysius of Halicarnassus (i. 30) was therefore justified in saying that the Etruscans called themselves Rasenas. The name Larth is common in Etruscan inscriptions. The Romans knew it and called the well-known Etruscan king by his full name, Lars Porsenna (in Etruscan, Larth Pursna).

We now turn to the inscription above the bearded man on the same couch; his name is Arnth Leinies, son of Larth, and descendant of Vel; his official titles follow, and the inscription ends: 'ru[va] l[ecates velus] amce,' i. e., was brother of Vel Lecates. Thus we have two brothers reclining on the same couch, and the inscription makes it probable that the other symposiasts, too, are not chance revellers, but members of the same family, united in the picture as they

were in life and in the grave.

In the same tomb, to the left of this scene, we see a table, bearing several metal vessels, a thymiaterion, and an ivory box for incense, and flanked by two candelabra with lighted candles stuck into birds' beaks (fig. 32). The Etruscans were considered inventors of the art of candlemaking and taught the Romans to manufacture different kinds of candles, from big wax candles—candelae and cerei—to cheap dips—sebaceae. The Italic peoples used candles and candlesticks until Roman Imperial times, though in the last centuries they also had oil lamps, the manufacture and use of which they had learned from the Greeks; the oldest clay lamps found in the northern part of Italy date from about 300 B.C.² To the left of the table is seen a naked slave with a jug and a dish; to the right a young man in a light-coloured, sleeved chiton, who has been conjectured

1; Pauli, Altital. Studien, iv. 64 ff.

² With reference to the use of tapers at the bier in antiquity see Rushforth, Journal of Roman Studies, v. 1915, p. 149 ff.

¹ The name Pursna or Pursena has, however, never been found in any Etruscan inscription. The Etruscan Lar or Larth has nothing to do with the Roman Las or Lar. Cp. Schulze, Zur Geschichte latein. Eigennamen, 85.

to be another servant. But again the inscription affords positive information: 'Vel leinies larthial ruva arnthialum clan velusum prumaths avils semphs lupuce'; i.e. 'Vel Leinies, Larth's brother, son of Arnth and descendant of Vel; he died (*lupuce*) at the age of 7.' So the boy is son of the hindmost man on the banqueting-couch and belongs to the noble family interred in the tomb.

XII

CORRESPONDING to the lassoing of the horse in the Tomba del Morente, as a preparation for the chariot race, we find in the Tomba Golini pictures of the preparations for the banquet which is celebrated in the pictures mentioned above. In one of the pictures we see cattle, venison, and poultry hanging in the larder, in another the cooking in the kitchen itself (fig. 33); like everything else in Etruria, it is accompanied by the flute. To the left of the flute-player a woman is struggling with a sideboard piled with food; to the right a naked slave with a loincloth is working at a small table, using two small implements rather like plummets. Various interpretations have been advanced: that he is kneading dough, or grinding colours; the latter explanation, however, is improbable in a kitchen scene. Besides these Dennis proposes a third possibility—that he is chopping vegetables, but he dares not commit himself to a decision. The table itself, at which the slave is standing, seems to have a raised edge, and thereby recalls the elder Cato's recipe for the preparation of cheese cakes and puffs 2: 'Take a clean table, a foot broad, surround it with an edge (balteus), and then mix honey and cheese on it.' For puffs, directions are given to belabour the dough with two sticks or staves (rudes). After all the procedure here is somewhat

¹ Cp. Vilh. Thomsen, Remarques sur la parenté de la langue étrusque, Bulletin de l'Académie royale de Danemark, 1899, no. 4, p. 391.

² De agricultura 76 and 86.



FIG. 33 KITCHEN INTERIOR IN THE TOMBA GOLINI

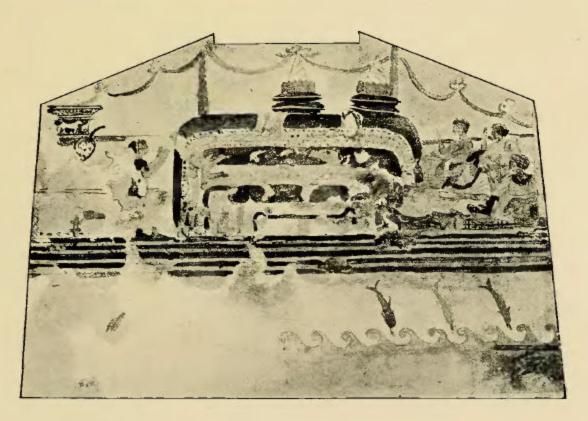


Fig. 34. PAINTING IN THE TOMBA DEL LETTO FUNEBRE
After a coloured drawing in the Helbig Museum



similar, only that the dough is kneaded with pieces of metal and not with staves.

In these scenes from kitchen and wine-cellar, where the wood is being chopped,1 where the cooks are swinging the saucepans or working at the range,2 where young slaves are struggling with sideboards covered with drinking-vessels, the inscriptions contain the names of the slaves. Men desired to be served in the after-life by the same skilful slaves as in the present, and it was therefore the custom in later times to add the names. This reminds one of the Egyptian tomb-reliefs, where sometimes the serfs and the slave girls are designated only by the name and mark of the estate, so that in a way each of them represents one of the estates of the deceased lord, whereas in other cases they have their proper names attached and survive as personalities in the after-life.

XIII

Thus we see a slow transformation taking place in the ideas which inspired the Etruscan tomb-paintings. In the Tomba del Morto and the Tomba degli Auguri, the representation of the death lament showed plainly that the main theme was the festival in honour of the dead; and the memorial feast itself should probably in most cases be recognized in the banquet accompanied by the symposium oras in the Tomba delle Iscrizioni—the preparations for it. This conception is also clearly expressed in the sepulchral paintings of the fifth century B.C., such as the Tomba del Letto funebre, where the main picture (fig. 34) represents an enormous couch with a footstool in front 3; on the tall

3 Footstools were also used in Rome for mounting the high couches.

¹ Cp. Plautus, Pseudolus 158 'te inter tot ignes coquos.' cum securi caudicali praeficio pro-

² Cp. Seneca, Epist. 114. 26 'ad- Varro, De lingua Latina v. 168. spice culinas nostras et concursantis

pile of bolsters and coverlets rest two pairs of cushions, each of them supporting a green chaplet encircling a pointed cap (tutulus). Green festoons and a long red cord hang on the walls: to the right of the couch are two symposiasts and two slaves; the slaves face the big central couch, and hold one an egg, the other a loaf in their raised hands. To the left of the picture are the flute-player and the sideboard with vases. Here we get an idea how a lectisternium was spread in honour of the dead, in connexion with the symposium at a memorial feast. The dead are represented by their headgear; to that the slaves to the right are offering sacrifice, to that the flute-player to the left sounds his notes. How deeply, in this direction also, tradition influenced the Romans, and how long the practice lingered, is seen from the description which the satirist Persius gives (iii. 103) of a noble Roman lying in state:

> Hinc tuba, candelae, tandemque beatulus alto compositus lecto crassisque lutatus amomis in portam rigidas calces extendit: at illum hesterni capite induto subiere Quirites.

And then the horns, the candles! and the dead, Smeared with thick balms, lies stiff on lofty bed, Heels pointing doorwards, till he's borne away By new-capped citizens 1 of yesterday.

But the pictures in the Tomba Golini seem to indicate that the symposium is not only a ceremony on the funeral day or at memorial feasts, but that the purpose is, by means of the painting as well as by the undoubtedly splendid accessories of the tombs, which were rifled and removed long ago, to secure to the dead or the whole of the family, who in course of time were interred in the tomb, a happy and festive existence hereafter; the same idea as in the Egyptian tomb-reliefs, the object of which was to safeguard the deceased against 'the second death', that is, annihilation. And just as the Egyptian tomb-reliefs extend to all aspects

¹ i. e. slaves made free by his will, and entitled to wear the cap of liberty.

of life in order that the dead may enjoy without restriction the sight of everything which made his life rich and festive, from the industry of the slaves and artisans occupied in his service to his own boating and hunting expeditions in the papyrus thickets of the Nile, so the Etruscan sepulchral paintings have a further object and treat subjects which are only intelligible if the end in view is to procure for the dead a full enjoyment of the delights of life, and which cannot in any way be associated with funeral or funeral feast. This applies especially to the hunting pictures of the sixth and fifth centuries B.C., found respectively in the Tomba della Caccia e della Pesca and in the Tomba Querciola.

XIV

In the older group of tombs of the latter part of the sixth and the earlier part of the fifth centuries B.C. we find a bright and cheerful delight in the material pleasures of life, and a clear confidence in the belief that the race, whose means are sufficient to provide and adorn a sumptuous sepulchral chamber, will also be permitted to enjoy all thisfrom wine and women to hunting and sanguinary gamesin the hereafter. Thus it is not for nothing that these tombs synchronize with the time of Etruscan imperialism. Previous to this, the maritime power of Etruria had made it dreaded and hated by the Greeks, whose ships were exposed to seizure and piracy as often as they ventured across the 'Tyrrhenian Sea', so that the Greeks had only one colony on the north coast of Sicily, and had great trouble in keeping up communications with the Campanian Kyme and with Massilia.1 'The savage Etruscan' already appears in post-Homeric poetry, where Circe bears Odysseus two children, Latinus and Agrius (the savage), who represent the two

¹ Strabo vi. p. 410 (=Ephorus, mologist Philochorus even derived fragm. 2 in Müller, Fragmenta historic. the word 'tyrant' from Tyrrhenians graec. i. p. 246). The ingenious ety- (Philoch. fragm. 5 in Müller, op. cit.).

principal races of Italy, the Latins and the Etruscans. At length, in 474 B.C., the Kymeans, in alliance with Hieron, the ruler of Syracuse, succeeded in gaining a sea victory over the Etruscan fleet, which Pindar has celebrated in the first Pythian Ode (i. 72 ff.), and after which Hieron sent to Olympia a bronze helmet with an inscription recording the victory, now in the British Museum. This defeat was the first warning that the Etruscans had reached the zenith of their power, but as late as the latter part of the fourth century their piracy was still dangerous and troublesome to Greek shipping, as is seen from a passage of Aristotle and an inscription of 325-324 B.C.1 As a bulwark of their maritime power, as early as the sixth century they had conquered Corsica, and on land they ruled from the plain of the Po, which they likewise conquered in the sixth century, to the southernmost part of Campania, where they made Capua itself submit to their power.² Cato was justified in saying that almost the whole of Italy in the days of old had been 'in the power of the Tuscans',3 and when Sophocles 4 would enumerate the districts of Italy he mentions only three: Oinotria (South Italy), the Tyrrhenian, and the Ligurian land. When the Athenians during the Peloponnesian War undertook the desperate campaign against Syracuse, they allied themselves in 415 with the Etruscans, whose auxiliaries were amongst the bravest in the Athenian offensive force. In the period of the wall-paintings in question, Rome herself was also made subject to them and had to pay contributions to the powerful Etruscan confederation, after the king of Clusium, Porsenna, had seized the city in 508 B.C. As is well known, attempts were made by later historians to gloss over this capture of the town, and the honorary decrees of the senate to Porsenna are described as voluntary, but tell quite plainly their own tale of subjection.6 Against the background of

3 Origines 62.

¹ Dittenberger, Sylloge inscriptionum Graecarum,³ 305, with note 1.

² Polybius ii. 17. Livy v. 33. 7-8.

⁴ Dionys. Halic. i. 12.

⁵ Thucydides vi. 88, and vii. 54-5.

⁶ Dionys. Halic. v. 26, 35, 39.

this event the contemporary Tomba della Scimmia at Chiusi acquires a new interest; it was constructed for one of those families which took part in the victory over Rome. But previous to this, the names of the Roman kings: Lucius Tarquinius and Tarquinius Superbus-Tarquinius is the Etruscan Tarchna 1-bear witness to the dependence of Rome, which is also evident from the permanent Etruscan occupation of the Janiculum. It is quite possible that the expulsion of Tarquinius Superbus does not mark the fall of the national monarchy, but was simply an attempt to throw off the foreign yoke, an attempt which led to Porsenna's occupation of the city two years later and thus did not bring about the emancipation of the Romans.2 It is in this period of dependence that the Etruscans left their mark on the laws and customs of Rome, that the three oldest Roman tribes, Ramnes, Tities, and Luceres, got their names, which, as stated by Varro,3 on the evidence of an Etruscan tragedian Volnius, are Etruscan, a view shared by the modern philologist Wilhelm Schulze.4 The insignia also of the Roman officials, such as the curule chair and the toga praetexta,5 and the twelve consular lictors with the fasces,6 are rightly traced back to Etruria. For the Etruscan confederation consisted of twelve towns, and each of these chose a king who appeared at the gatherings followed by a lictor, and only when they chose a common overlord and war-leader could he appear with twelve lictors. It is therefore rather improbable that the Roman kings appeared with twelve lictors in their train; more probably this large retinue only became the privilege of the consuls after the suppression of Etruria. But it was upon the nobility of Rome that those years of Etruscan predominance left their deepest impress, and it has thus been possible for Wilhelm Schulze, through his investigations of Etruscan and Latin proper names, to

¹ Schulze, Zur Geschichte latein. Livy i. 13. 8.

Eigennamen, p. 95 f., 262 ff.

Dionys. Halic. iii. 45, 47 ff.

Varro, De lingua Latina v. 5;

Livy i. 13. 8.

Cp. E. Kornemann, Klio xiv.

1914–15, p. 190.

Dionys. Halic. iii. 61–2.

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throw a remarkable light on the earliest history of Rome and to prove that a great number of the oldest patrician families of Rome were descendants of the Etruscan ruling race, and that intermarriage with Etruscans, and Etruscan influence on Rome, persisted down to the end of the Roman republic.1 It is also beyond doubt that the peculiar Roman system of patron and client, by which clients attached themselves to a nobleman as followers (cluentes), added his name to their own, and paid him dues in peace time, though they were originally immune from military service,2 was of Etruscan origin, nay, was the essential feature in the structure of the Etruscan community. In course of time the Roman clients became liable to military service, obtaining at the same time civic rights, and it is presumably this fact which accounts for Rome's final victory over the Etruscans, whose proud Lucumones reserved to themselves both civic privileges and military skill, and were therefore doomed to extinction when luxury and effeminacy had sapped their strength.

But at the period of the tombs in question the blood of the nobility is still healthy and is in no need of regeneration. This is the nobility whose long lances controlled Italy, and whose cavalry was so terrible in onset.³ The pictures of the tombs show them at the death lament, at feasts, and on hunting expeditions, at symposia, where men and women freely indulge in wine and love, and finally in the Tomba delle Bighe as spectators seated on the stands. On the other hand, the horsemen, the dancers, the dancing-women, and the athletes are certainly of lower extraction, hired servants like the corresponding performers in Rome, perhaps, to some

extent, clients.

² Dionys. Halic. ii. 8, 10.

¹ Wilhelm Schulze, Zur Geschichte lateinischer Eigennamen. Abh. der kgl. Gesellsch. der Wissensch. zu Göttingen, Phil.-hist. Kl., Neue Folge, Bd. 5, No. 5, p. 62 ff.

³ Livy iv. 18. 8. Cp. ix. 29. 2, where the Etruscans are described as the most dangerous enemies of the Romans.

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xv

But domestic and foreign enemies destroyed this race of rulers. At the beginning of the fourth century they were attacked simultaneously by the Gauls from the north, by the Samnites 1 from the south-east, and by the Romans from the south. The Gauls inundated for some time the whole of Etruria and presently captured Rome as well, but were driven back again to North Italy. The Samnites seized Capua; but a far heavier blow was the loss of the great city of Veii, the southernmost city of Etruria proper, which was captured by the Romans in 396 B.C.2 In spite of the alliance with Carthage, the maritime power of the Etruscans also declined in the course of the fourth century, but it was not until the third century that they received the death-blow at the hands of the Romans and Latins. That they were still dangerous antagonists at the beginning of the third century may be seen from Livy's account, but at the end of the century, during the second Punic war, their rebellious spirit was easily quelled, and even Hannibal could not tempt them to unite in revolt.3 At that time the country was still rich, as is plainly shown by the requisitions for Scipio's army.4 It was not until the following century that Etruria sank into deep poverty; in the time of the Gracchi the country was almost a waste.5 Plautus describes the Etruscan people as very immoral; in the Cistellaria (562) the poet speaks of those who procure their dowry ignobly, like the Tuscans, by selling their bodies, and in the Curculio (482) the Etruscan quarter of Rome is referred to as 'inhabited by persons who sell themselves'. Then followed in the first century B.C. the military colonies of Sulla,6 which gradually Romanized the country. Inscriptions, especially from the borderland of Umbria, which had been partly Etruscan, bear

¹ Livy iv. 37. 1-2.

² Livy v. 22. 8.

³ Livy xxvii. 21. 6; 38. 6.

⁴ Livy xxviii. 45. 14-18.

⁵ Plutarch, Tiberius Gracchus 8.

⁶ As a punishment because the country had joined the party of Marius. Plutarch, *Marius* 41.

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ample witness to the way in which the language changed even within the old Etruscan families. About the middle of the first century parts of the country were ravaged by P. Clodius Pulcher and his bands of soldiers. Then comes the foundation of new military colonies by Caesar and, finally, the complete Romanization of the country under Augustus. Propertius describes, not without pathos, the extermination of the last Etruscan strongholds during the Perusian war in the year 40 B.C.: eversosque focos antiquae

gentis Etruscae'.

The knowledge of the Etruscan language was preserved all through antiquity by the Etruscan soothsayers. The emperor Claudius was versed in Etruscan, and delivered a long address in the Senate about the preservation of the old Etruscan ritual against the invasion of new, oriental elements. The other emperors had, as a rule, an Etruscan soothsayer in their suite, whom they consulted before taking any important step, and this custom survived down to the introduction of Christianity. Julian the Apostate was accompanied by hosts of Etruscan soothsayers, who, however, undoubtedly read the sacred books in the Latin translation by Tarquitius Priscus,3 and, as late as 408, we learn that Tuscan soothsayers and scribes still existed. If any of them at that time could still read the language, then Etruscan, as a dead and sacred language, had survived the disappearance of the people by about half a millennium.4

¹ Cicero, Pro Milone 26, 74, 87.
² ii. 1.29. The later authors speak of nothing but the corpulency and imbecility of the Etruscans. Catullus, Carm. 39. 21. Virgil, Georg. ii. 193; Aen. xi. 732. Diodorus v. 40.

³ Thulin, Pauly-Wissowa, vii. 2434.
⁴ The best summary view of the Etruscan civilization is still to be found in Ottfried Müller, Die Etrusker, in the second edition by Deecke.



FIG. 35. DEMON IN THE TOMBA DELL' ORCO



XVI

To this long, sad period of national decline the later group of Etruscan tomb-paintings and reliefs on cinerary urns form a remarkable and melancholy accompaniment.

The continuity is unbroken; the new creeps in, at first, without superseding the old subjects. This is especially clear in the front room of the Tomba dell' Orco, which dates from the latter part of the fifth century, and from which we reproduced the beautiful married couple at the symposium (figs. 28, 29); in the same sepulchral chamber we see in a corner, beneath a finely stylized vine, a terrible death demon, with large wings and a shock of wildly fluttering reddish hair, which is sharply outlined on a blue background as if it were surrounded by a halo. His beard is pointed, his nose terminates in an eagle's beak; over his shoulder a snake rears itself, and the latchets of his shoes are snakes. His dress consists of a sleeved chiton with belt and shoulder-straps, and in his hand he carries a torch or a hammer. The eyes roll horribly in the bluish face; the colour of the skin recalls the blue-bottle fly (fig. 35).

This death demon is painted isolated, unconnected with the subjects of the rest of the paintings, and could indeed be explained away as a decorative figure, created, to be sure, by an imagination inflamed with terror. But in the third room of the same tomb, the pictures of which belong to the transition from the fifth to the fourth century, a similar demon of the nether world is already represented in action (fig. 36). The inscription gives his name, Tuchulcha; he has asses' ears, two snakes rear themselves like horns above his brow, and with a huge snake he threatens a long-haired youth who sits sorrowful on the rock, with a himation round his loins; his name, according to the inscription, is 'These'. He is the Greek Theseus, and the young man opposite to him is Pirithous; the motive is their sufferings in the

Underworld, where they had ventured down in order to abduct Persephone. But there broods over the scene a sinister spirit which is not Greek. Thus we see behind the rock on which Theseus is seated a loathsome snake with winged head, and the remains of a blue demon with staff and chiton, a kinsman of Tuchulcha. The appearance, to the left of this weird phantasmagoria, of the peaceful sideboard with its fine metal bowls 1 and with a handsome naked slave as cup-bearer in front of it, has undeniably a somewhat odd effect. This is a reminiscence of the old joyous symposium scenes, and a remarkable witness to the lack of clearness in the Etruscan mind and to the fragmentary character of Etruscan pictorial art. A similar mixture of everyday life and myth would be inconceivable in Egyptian or in Greek art.

Similarly, in the Tomba Golini, we see the side-table and the slave in immediate continuation of the picture representing the two enthroned rulers of the Underworld—Hades and Persephone (inscriptions: Eita and Phersipnai). Hades has a wolf-helmet and a snake-sceptre and is caressing Persephone, who has a bird-crowned sceptre in her left hand, and rests her right hand on the knee of Hades (see above fig. 32). Her dress, her face, and her yellow hair under the

golden diadem are all splendidly painted.

In later Etruscan paintings we come upon two new groups of motives—fantastic pictures of the Underworld, and scenes from Greek mythology. Sometimes they mingle as in the Theseus and Pirithous scene and in the pictures of Hades and Persephone. Hades and Persephone recur in a painting in the third chamber of the Tomba dell' Orco (inscription: Aita and Phersipnei), where weird mists roll about them, and a figure with three heads, Gerun, is standing before their throne (fig. 37). It is the Geryon of the Greeks, but he is not the cowherd on the far-distant island Erythra, but a warrior in complete armour who seems to be receiving the commands of Hades. Evidently the Etruscans

¹ Cp. for the well-appointed table (Menaechmi 102): 'tantas struices Plautus's description of a liberal host concinnat patinarias.'



PICTURE IN THE TOMBA DELL! ORCO AT CORNETO FIG. 36.



Fig. 37. HADES, PERSEPHONE AND GERYON IN TOMBA DELL' ORCO THE



have made him the servant and champion of Hades. Persephone has snakes in her hair and a curious collar which we meet again on the chitons of women in white Attic lekythoi of the fifth century B.C.¹ Hades wears the traditional wolf-helmet. It is remarkable that a head exactly similar to that of Hades is found among Michelangelo's sketches (fig. 38), which seems to indicate that Michelangelo somewhere in Tuscany saw and sketched an old Etruscan tomb. To be sure, the snout of the animal reminds one of a pig's, but the long ears and the fur are those of the wolf.

In the other paintings of the Tomba dell' Orco we meet furthermore with Agamemnon in the underworld, and in

front of him Tiresias (Hinthial Teriasals it reads, i.e. the shade of Tiresias). But in the second chamber of this tomb, dating from the fourth century B.C., there is also a scene from Greek mythology which has nothing to do with death and the underworld; Odysseus blinding the Cyclops Polyphemus (inscriptions: Uthuste and Cuclu). We can here speak of a renaissance, in so far as a scene from a Greek myth formed the subject of the big picture



Fig. 38.

of the beginning of the sixth century in the Tomba dei Tori (cp. fig. 2). But the aim of the later school of Etruscan painters is not so much to adorn the tomb with a beautiful decorative panel after some Greek prototype; on the contrary, they turn to the Greek myths for the sake of their subjects and pick out motives which also give expression to the curious strain of cruelty inherent in the Etruscan mind.

This is seen most clearly in the famous picture from the François tomb at Vulci, discovered in 1857 by the Italian painter Alessandro François. The Ny Carlsberg Glyptotek possesses a facsimile, executed by the painter Mariani after the original in the Palazzo Torlonia, whither the Prince Torlonia had it removed together with other wall-paintings

¹ Walther Riezler, Weissgründige attische Lekythen, pl. 70.

from the same tomb: but the copy is too smooth to be trustworthy. Unfortunately, permission to obtain another copy from the inaccessible Palazzo is certainly not to be had. The picture (fig. 39) represents the sacrifice of Trojan captives on the grave of Patroclus. Achilles (Etruscan Achle) slaughters with his own hands the captured Trojans (Etruscan Truials); Ajax, son of Oileus (Aivas Vilatas), and Ajax, son of Telamon (Aivas Tlamunus) stand by; Agamemnon (Achmemrun) is also present, and the shade of Patroclus, thirsting for the blood (Hinthial Patrucles), as well as two truly Etruscan figures, a female winged genius of death, Vanth, and the Etruscan death-god, Charun, coloured like the blue-bottle fly, with hammer uplifted.

This subject was chosen for the sake of the slaughter.1 Sex and cruelty are, to use a chemical expression, the basic group' of the Etruscan mind. Thus the same subject is found repeatedly on Etruscan sarcophagi and vases, and in the relief on a cinerary urn, and may be compared with the most common and popular representation in Etruscan reliefs: Eteocles and Polynices killing each other. Even a motive like Ajax falling on his own sword constantly recurs in Etruscan art, as well as the barbarous subject, maschalismos (maining of slain enemies), which is especially common on Etruscan gems.² A characteristic feature of the picture in the François tomb is the deep wounds in the legs of the Trojan captives; they are meant to prevent attempts to escape and were evidently in keeping with Etruscan custom. For stress is laid on the cruelty of the Etruscans towards prisoners of war by Greek as well as by Latin authors; thus, as early as the fifth century, the inhabitants of Caere, after a sea victory, stoned to death their Phocaean captives 3; and yet Strabo writes of the Caeretans that they were highly respected for their bravery and love of justice, and because,

³ Herodotus i. 167.

¹ It is to be observed that the Etruscans thrust with the sword; this also the Romans inherited; whereas the Gauls cut and the Iberians thrust as well as cut. Polybius ii. 33. 6, and

² Cp. Beazley, Lewes House Collection of Gems, p. 38, 74 f.

powerful as they were, they refrained from piracy. The Romans knew better when they personified Etruscan cruelty in Mezentius, King of Caere, who had living and dead tied together to rot side by side; nor did the Romans ever forget that the inhabitants of Tarquinii once slaughtered three hundred and seven Roman captives, and they took bloody revenge on them. The Greeks also knew of the massacring of prisoners of war, but they always cherished scruples about it and felt qualms, as when Themistocles was compelled to pay a tribute of slain captives to 'Dionysius, the eater of raw flesh'.

Before we leave the François tomb we must remind the reader of the existence of a remarkable series of pictures with subjects taken from the conflicts between Etruria and Rome in the time of the Roman kings.³

XVII

The demons of the Underworld who figure in the Etruscan paintings are almost all sinister. The devils brandishing torches and snakes, familiar both from the paintings and from the reliefs on the cinerary urns, remind one of Livy's 4 description of the fight of the Tarquinians and the Faliscans against the Romans in 354 B.C., when a troop of Etruscan priests, armed with flaming torches and live snakes, threw themselves in ecstatic fury on the Roman armies, who received them undauntedly and won the day. Charun, also, is a common figure on the Etruscan sarcophagi and cinerary urns of the fourth and following centuries, suggesting by his colour the demon of putrefaction, Eurynomus, whom Polygnotus had painted, in his great picture of the Underworld in the Lesche of the Cnidians at Delphi, seated snarling on the skin of a carrion-vulture, his flesh the

¹ Livy vii. 15, 10; 19, 3. xii. 1897, p. 58 ff.
² Plutarch, *Themistocles* 13. ⁴ Livy vii. 17, 3-5. Cp. iv. 33, 2.
³ Körte, *Jahrbuch des archäol*. *Instit*.

colour of a blue-bottle fly. Charun, therefore, is not identical with the old ferryman, Charon, of the Greeks; he is the messenger of death, the terrible fetcher of souls, like Charos in the popular Greek belief of our own day. Only the 'Charon door' of the Greek theatre indicates the existence

of similar popular ideas among the ancient Greeks.

The winged Vanth in the François tomb seems to be one of the benevolent demons of the underworld, the Lasas. Such a one also appears in a door panel in the Tomba Golini, already frequently cited: here she has wings, snakes in her girdle, and a scroll in her hand (fig. 40). evidently either receiving or escorting the dead, a young man in a mantle, who stands in a biga with running horses; in the inscription above him the word Larth can easily be read, proving that he is not a professional charioteer, but a young man of high standing. His arrival in the underworld is greeted by a trumpeter, painted over the door. We may notice here that the 'Tyrrhenian trumpet' was famous far and wide and was even introduced into Greece; it is mentioned several times in Greek tragedies.2 The curved trumpet here seen is also depicted on a wall in the Tomba degli Scudi at Corneto and, like the curved staff of the augurs, was adopted by the Romans, who designated both of them by the name of lituus; Cicero maintains that the lituustrumpet was the earlier of the two and gave its form and name to the lituus-staff, the badge of the augurs. The introduction of the lituus-staff was attributed to Romulus, and his sacred staff was said to have been rediscovered by a miracle in the time of Camillus.3

The scroll in the hand of the female demon, referred to above, presumably contained an account of the good actions of the dead, to be used when he presented himself before the throne of Hades. The good genius herself is seen at work in a small panel of the Tomba degli Scudi, where she is

¹ Pausanias x. 28. 7-8.
² Sophocles, Ajax 17. Aeschylus, tarch, Camillus 32.

Eumenides 567. Euripides, Rhesus 988.

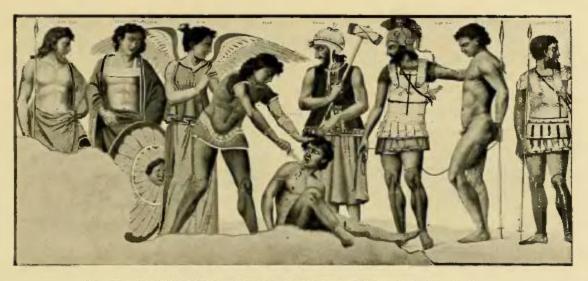


FIG. 39. WALL-PAINTING FROM THE TOMBA FRANÇOIS AT VULCI



FIG. 40. PAINTING IN THE TOMBA GOLINI AT ORVIETO



Fig. 41. PAINTING FROM THE TOMBA DELLA PULCELLA



scratching an inscription on a tablet (cp. fig. 27), while another holds a torch upside down. Both these figures are repeated in the reliefs of the Etruscan cinerary urns and pass directly into the plastic art of Roman sarcophagi as two allegorical figures: Fama, who writes the merits of the dead on a tablet, and the genius of Death with torch inverted.

A couple of flying genii appear already in the Tomba della Pulcella, which belongs to the first half of the fifth century, in the pointed pediment above the recess in which the ashes of the dead were deposited. They carry between them a cloth which they seem to be laying down, probably the cerecloth for the dead (fig. 41).1 Perhaps this also explains the mysterious scene, figured on two tomb altars from Chiusi, one of which is in the Barracco Collection (fig. 42), the other in the Ny Carlsberg Glyptotek (Catalogue No. H. 76). The motives of the reliefs on these limestone altars from Chiusi and on the cinerary urns from the same town, all dating from the sixth century, are taken from the funeral, like the subjects in the contemporary tomb-paintings, and represent the lament of men and women over the dead on the bier, the burial feast and the preparations for it, and the wild dancingscenes at the funeral. It may thus be that the scene on the relief illustrated, which seems to give a picture of the women's quarters, represents the women of the house in the act of scrutinizing and choosing the cerecloth for the deceased; meanwhile, the house was probably draped with cloth, and the dwellers of the house put on mourning. Presumably the mourning colour of the Etruscans was white, like that of the Romans at a later date; when in mourning, the women of Rome, to the wonder of Plutarch, assumed white dresses and white headgear, at the same time loosening their hair.2 The hair flowing down upon the shoulders is also frequently seen in reliefs on cinerary urns. But there is still something mysterious in this motive, and an examination of the mutilated

¹ An Etruscan gem shows the dead Ajax and a winged genius in the act of placing the cerecloth over him.

Beazley, The Lewes House Collection of Ancient Gems, p. 34, no. 37.

Plutarch, Aetia romana 26 and 14.

ash urn in the Museum of Chiusi (fig. 43) does not make it any clearer. This urn has hitherto been explained as representing a marriage scene. But as the opposite side of the urn represents scenes at the door of the tomb, it is more natural to interpret this relief also as a death scene; the flute-player and the two men with laurel branches we know from the funeral ceremonies (cp. p. 19), and the curious scene to the right, where two men draw a fringed cloth like a baldachin over a veiled centre figure, each of whose arms is held by two side figures (probably a man and a woman), might then be conjectured to represent a sort of symbolic interment where the dead is placed in a sitting posture, supported by the family, instead of the normal posture, full length on the bier.

It is to be hoped that future investigation may throw some light on this point, and may also deal with the question whether the oft-recurring motive on the Roman sarcophagi of two genii holding a cloth (parapetasma) between them, as a background either for a scene or for the portrait of the deceased (fig. 44), can be traced to Etruscan prototypes or not. Hitherto, we have probably been too one-sided in attributing the types and symbols of the plastic art of Roman sarcophagi to Greek pictures, and the investigation of the share of Etruria therein would be a fine subject for a mono-

graph.

XVIII

But the benevolent genii and Lasas are absolutely in the minority in the paintings and plastic art of Etruria, and become rarer as time goes on. The mood rises from sinister gloom to wild terror. Two pictures will illustrate this climax. In the Tomba del Tifone at Corneto, which was discovered in 1832 and which is one of the grandest of the family vaults of Etruria, there is preserved, besides the serpent-legged demons from which the tomb has derived its name, a large wall-painting representing the journey of a

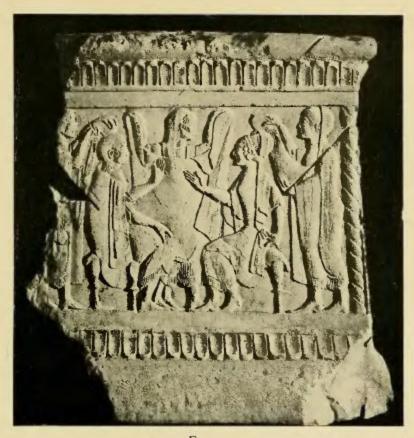


FIG. 42
RELIEF ON A TOMB ALTAR FROM CHIUSI
In the Barracco Collection in Rome

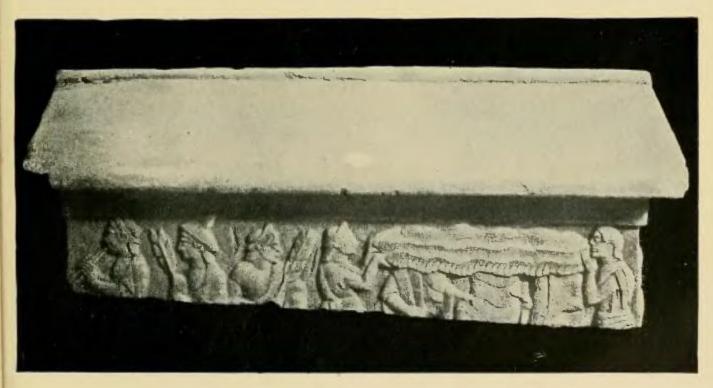


FIG. 43. CINERARY URN FROM CHIUSI



young man to the realm of the dead (fig. 45). To the left is seen an altar towards which the procession of mantle-clad youths moves; they are led by a young demon with snakes in his hair, and a torch and a snake in his hands. The procession advances to the sound of a lituus-trumpet, and the young men carry staves and seem to be the clients of the central figure. The central figure is made conspicuous by walking without any attributes in the centre of the procession right in the front, but over his right shoulder we see Charun's clawlike hand, and Charun advances behind him like a black shadow, characterized by pointed asses' ears, snakes in his hair, and his terrible hammer. The high rank of the young man is made apparent by the inscription over his head: 'Laris Pumpus Arnthal clan cechase,' i. e. Laris Pumpus, son of Arnth, priest (sacerdos). Here, then, we have another of the priestly aristocrats of Etruria. After him come two more companions with staffs, and a trumpeter,1 as well as two young men without any attributes, and the scene is terminated by some dim figures, one of which seems to be a woman with a snake in her hair and another to be of negroid type; possibly these are the rulers of the underworld according to a later local Etruscan conception. One thing, at any rate, is plain, that the dead youth, in spite of his splendid following, goes to meet a sorrowful fate. What can the sound of the instruments avail when Charun's claw is laid on his shoulder!

This tomb dates, as far as can be judged by the style of the painting, from the first half of the fourth century B.C.²

century B.C.).

¹ Trumpets at Roman funeral processions are known from reliefs on sarcophagi. Röm. Mitt. xxxiii. 1908, pl. iv (pp. 18-25), and Cagnat and Chabot, Manuel d'Archéol. Romaine, p. 586, fig. 315. Notice in the second relief from Amiternum, Röm. Mitt. 1908, pl. iv, at the bottom, how the banquet with the members of the family reclining on festive couches is also preserved in early Rome (second to first

² Contemporary and akin in subject is the Tomba Bruschi at Corneto. Monumenti, viii, pl. 36. Stryk, Kammergräber, p. 101. The processions here have quite a festive look; a woman finds time to look at herself in a glass, but the devils, who appear in the crowds or lurk in the corners, show that the occasion is a serious one.

From the beginning of the next century dates the Tomba del Cardinale at Corneto, which was discovered shortly after 1760,1 then forgotten and filled in again, and finally reopened in 1786 by Cardinal Garambi, bishop of Corneto. It has suffered much by exposure to wind and weather and to tourists for more than a hundred and fifty years. It has a narrow frieze with battle scenes, doubtless mythological, but the interest is centred in the long narrow frieze of pictures under the ceiling. The subject of this is the march of the shades towards the other side (fig. 46). A woman is drawn on a two-wheeled cart by two winged demons, one light and the other blue-black, both wearing the traditional garb of the genii of death, familiar from the contemporary sarcophagi and cinerary urns: a shirt with braces, and high top boots. This is perhaps the young woman who is mentioned in the inscription of the tomb: 'Ramtha, daughter of Vel and Vestreni, who was wife (puia) of Larth Lartha, and who lived (valce instead of svalce) nineteen years.' A young man follows in a long cloak: he turns round to a black, winged demon carrying a hammer (fig. 47). Beyond the gateway of the underworld behind him a devil of the same type is seated, and then comes a crowd of young people driven along by two devils, one of whom threatens them with his hammer.3 A woman, who looks back moaning, is being brutally dragged along by two male demons, and at the end of the procession two winged devils are seen hastening forward, slender of limb and agile of movement, like poisonous insects. In a fragment of a frieze, which is now badly damaged, the Charun devil was once more seen in the act of crushing a skull with his hammer.4

This picture has a quality which reminds one of the

(Paris, 1761), 112 f.

² Tiraboschi, Storia della lett. ital.,

Venezia, 1795, i. 13 ff. footnote.

³ Similar motives on tombstones and Etruscan gems. Cp. Grenier, Bologna villanovienne et étrusque, p.447.

¹ Caylus, Recueil d'antiquités iv. Ducati, Monumenti dei Lincei xx. pp. 607-12. Beazley, Lewes House Collection of Ancient Gems, p. 33, no. 36 (pl. 3).

4 Badly illustrated in Inghirami,

Monumenti etruschi iv. pl. xxvii.



FIG. 44. ROMAN SARCOPHAGUS IN THE NY CARLSBERG GLYPTOTEK

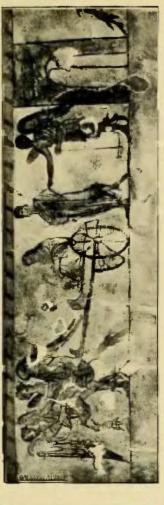


FIG. 47, PART OF THE FRIEZE IN THE TOMBA DEL CARDINALE



PAINTED FRIEZE IN THE TOMBA DEL CARDINALE F16. 46.



FIG. 45. PROCESSION OF THE DEAD IN THE TOMBA DEL TIFONE



CONCEPTION OF THE HEREAFTER 59

frescoes in the Campo Santo at Pisa, but which is much more terrible because no hope of paradise atones for the horror. The reliefs on contemporary cinerary urns tell the same tale. To be sure, the dead reclines fat and finely bedecked on the lid of these cinerary urns, holding a drinking-bowl, or, if female, a fan. This is only tradition and has nothing to do with actual feeling. It is clear enough that the old confident conception of the hereafter as an eternal symposium has been exploded. To this the reliefs on the urns bear witness. These reliefs, if they do not directly evade the problem by choosing neutral scenes from Greek mythology, reveal a demoniac possession of appalling intensity. We need no literature in order to realize that the Etruscans under the pressure of disaster became another people, pessimistic, in terror of death, and devoid of any resiliency which would allow them to indulge in the pleasures of life. If this spiritual incubus descended upon the masses of the Roman people we can better understand how it is that the poet Lucretius can feel enthusiasm, and can arouse it in others, when he preaches the gospel of godlessness and the annihilation of the soul in death. For of the Etruscan people, at any rate, the words of Lucretius 2 hold good:

Omnia perfunctus vitai praemia marces.

All that life had to give thou hast enjoyed

All that life had to give, thou hast enjoyed, And now thou fadest.

¹ De rerum natura iii. 912 ff. ² iii. 956.



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THE METROPOLITAN MUSEUM OF ART

GREEK, ETRUSCAN AND ROMAN BRONZES

BY

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ASSISTANT CURATOR
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HE first important acquisition of bronzes made by The Metropolitan Museum of Art was in the years 1872 and 1876, when the collection formed by General Louis P. di Cesnola in Cyprus was purchased from him with the rest of the Cypriote antiquities. This collection includes some first-rate statuettes, such as the fifth-century athlete (No. 87) and the archaic mirror-support (No. 28). But the bulk of the bronzes are implements and utensils, largely of the Bronze and Early Iron Ages, and are of great interest in exemplifying the types of weapons, tools, etc., in use at various epochs. As in the rest of the Cesnola Collection, excavation records were unfortunately not available; but many of the bronzes could be assigned to their various periods on the evidence obtained by later excavations in Cyprus.

The next extensive purchases were made in the year 1896, when two collections were acquired, one from S. J. Baxter, of Florence, the other from Professor A. L. Frothingham, Jr. These consisted chiefly of Roman and Etruscan statuettes and implements of archaeological rather than

artistic interest.

In 1897, the collection received an important impetus by the gift of Henry G. Marquand of over twenty bronzes of exceptional importance. Among them were the statues of the Camillus (No. 271) and Kybele (No. 258), the statuette of seated Zeus (No. 200), two Etruscan mirrors (Nos. 797, 798), and other pieces which still rank among the finest examples in our collection.

Minor purchases were made in 1898, when some miscellaneous bronzes, stated to have been found at Kertsch in the Crimea, were acquired, and

in 1900, when a number of bronzes from Syria were bought.

The famous chariot from Monteleone (No. 40), together with the objects found with it, was purchased in 1903; and in the same year was

acquired the remarkable series of objects found in an Etruscan tomb of the fourth to third century B. C. (cf. pp. 180 ff.).

Since 1906 a number of bronzes, almost all of first-rate importance, have been acquired every year, so that now our collection ranks among

the best of its kind in the world.

With these purchases are also included a few loans, the beautiful Eros from Boscoreale (No. 131) and the archaic statuette of a girl (No. 56), both the property of J. Pierpont Morgan; an archaic statuette of a horse, belonging to Junius S. Morgan (No. 14), and a small handle belonging to Lockwood de Forest (No. 95).

The most important recent gift is the wonderful bronze portrait-head (No. 325) of the Benjamin Altman Collection, which is exhibited in the

Altman galleries.

The Cesnola bronzes are already known from various publications; a large part of them are figured in the Atlas of the Cesnola Collection, in L. P. di Cesnola's book on Cyprus, and in G. Perrot et C. Chipiez, Histoire de l'art dans l'antiquité, volume III; A. Furtwängler published a few of the more important pieces in his article on Neue Denkmäler antiker Kunst, III, in Sitzungsberichte der kgl. bayerischen Akademie der Wissenschaften, II, 1905, pp. 241 ff.; and recently J. L. Myres has briefly described the whole collection in his Handbook of the Cesnola Collection.

The Etruscan chariot has been published by A. Furtwängler in Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, pls. 586, 587; and some of the fine bronzes which formed part of the collection in 1905 were also described and illustrated by Furtwängler in the article on Neue Denkmäler antiker Kunst, III, already mentioned. Since 1906 all new accessions have been systematically described in the Museum Bulletin.

Under every item in this catalogue are given the date of its acquisition, the provenance when known, and a reference to any publications of it; but it should be remembered that before 1906 there was no proper system of accessioning every piece that came into the Museum, and it has, therefore, been impossible to state with certainty when every object was

acquired.

The material in this catalogue has been divided into two principal classes: I. Statues, Statuettes, and Reliefs; II. Implements and Utensils. The first class includes the works of which the chief interest to us is their sculptural quality, whether independent compositions or decorative parts of other objects, now lost; the second comprises the manifold implements made by the ancients in bronze.

Such a division seemed the most useful from many points of view. Any one studying, for instance, archaic Greek art will turn to that section and find there the sculptural pieces belonging to that period, all grouped together, except when the utensil which a statuette or relief served to decorate is still preserved; in which case, of course, the whole object is placed in its respective class of utensils. Again, the reader who wants to study the various forms of jugs, or colanders, or mirrors in use among the ancients, will find the material of this kind grouped together, irrespective of the decorations which still adhere to them. However, though for practical purposes such a division seemed both obvious and desirable, it is naturally full of apparent inconsistencies. No. 751, for instance, being a complete mirror, is placed among mirrors as being a valuable example of the special type of mirrors with stands in the form of statuettes. Nos. 28, 77, 86, however, being merely supports of such mirrors, and therefore of no use in exemplifying mirror forms, but important as sculptural works of a certain period, have been classed with the statuettes. Again, handles, when still attached to their respective utensils, are described with such utensils; but when separate, are either listed with the sculptural works of their period if they bear decorations of special interest, or, if more or less plain, and interesting chiefly as types of handles, are catalogued under a separate group. There are many cases of this kind, all due to the strong instinct of the ancients for decorating their simplest possessions, and all more or less self-evident, so that their enumeration is unnecessary.

The three tomb groups in this collection have been treated both collectively and individually, so that their value as groups and as separate examples can be properly appreciated.

In the various sections the material has been arranged as far as possible chronologically. Each section is preceded by a brief introductory note, with references to the chief books or articles dealing with the subject. The numbering of the objects is not continuous, frequent gaps having been left to make room for future acquisitions.

In the Introduction the technical processes of bronze-working in antiquity and the origin of the ancient patina have been discussed at considerable length. It seemed advisable to give special attention to this important side of ancient bronzes, as the subject has not been comprehensively treated in the English language since the publication of H. B. Walters' Catalogue of the Bronzes in the British Museum, in 1899, and since that time a great deal of research work has been done and important results arrived at.

The drawing on the cover is a free rendering of the inlaid design on the Roman table, No. 1211.

In the preparation of this catalogue I have been greatly assisted by the generous help of many of my colleagues both in Europe and America. My thanks are especially due to Mr. John Marshall, of England, Professor John L. Myres of Oxford University, Dr. R. Zahn of the Berlin Museum, Mr. A. H. Smith, and Mr. E. J. Forsdyke of the British Museum, M. E. Pottier of the Louvre, Mrs. C. H. Hawes, Dr. T. L. Shear, Miss E. R. Hall of the University Museum in Philadelphia, Dr. L. D. Caskey of the Boston Museum of Fine Arts, Professor P. V. C. Baur of Yale University, Professor J. R. Wheeler of Columbia University, Professor G. H. Chase of Harvard University, and many others who have not only afforded me every opportunity of studying the bronzes in their charge, but have often furnished me with helpful information and counsel. Above all, I am deeply indebted for the constant advice and valuable criticism given me by the Director, Dr. Edward Robinson, who has gone through the whole catalogue both in manuscript and in proof. I wish also to acknowledge my many obligations to the other members of the staff who have assisted me in various ways.

In the classification of the Cypriote bronzes I have followed throughout that adopted by Professor John L. Myres and published in his Handbook of the Cesnola Collection of Antiquities from Cyprus, 1914.

GISELA M. A. RICHTER.

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CHARACTERISTICS OF GREEK BRONZES

REPRESENTATIVE collection of ancient bronzes forms a point of departure for the study of ancient art in general; for in it we find the expression both of high art and of decorative art. The statues and statuettes teach us the development of the history of sculpture, while the utensils and implements show everywhere evidence of the strong decorative instinct of the ancients. Today we are satisfied when each implement is made in such a way as to serve best the purpose for which it was made; but with the Greeks, and later with their Roman successors, the utility of an object was not enough, the artistic sense had also to be satisfied, and thus the humblest object of daily life was often transformed into a work of art.

Moreover, bronze played a much more important rôle in antiquity than it plays with us, for it was used for a large variety of objects for which we employ different materials. Nowadays our kitchen pots and pans are commonly of aluminium and tin; our table service is of china and glass; the fittings of our furniture are of iron, steel, and brass; our swords and daggers are of steel, as are also most of our tools. But for all such articles bronze was one of the chief materials employed by the ancients. A collection of ancient bronzes has therefore quite a different significance from that which a collection of modern bronzes would have. It can give us a vivid picture of the life of the Greeks and Romans by making us see the sort of objects by which they were surrounded and the kind of implements with which they used to perform their daily work. Furthermore, historically bronze occupies a unique position. During a period of almost two thousand years, that is, during the so-called Bronze Age (see p. xv), man went through a certain stage of civilization, the chief characteristic of which was that his tools were no longer of stone and not yet of iron,

but were made of bronze—a fact which is of supreme importance in the dating of prehistoric tombs.

It is a truism to state that Greek art has exercised an indelible influence on all subsequent European art. Consciously or unconsciously, architects, sculptors, and decorators have been feeling this influence ever since the great creative periods of Greek history. What rôle have Greek bronzes played in this phenomenon? Even a cursory glance at a collection of Renaissance bronzes will show how deeply the metal-worker of that period felt the influence of his Greek predecessor. In fact, at that time so great was the admiration meted out to ancient art that many of the Greek works then known were copied directly over and over again without any attempt at adaptation. And in modern times we continually find motives familiar through Greek bronzes utilized in the production of sculptural and decorative work. Moreover, many of the technical processes in use today are essentially the same as those employed by the Greeks and Romans.

With this similarity of composition between ancient bronzes on the one hand and Renaissance and modern bronzes on the other, the question arises, How can we always distinguish works of these several periods from one another? The difference is chiefly one of conception and of style. In Renaissance and modern sculpture there is an element of intimacy and of individuality which never appears in ancient work; for Greek work, even in its most realistic periods, remains impersonal. To the Greek artist, the modelling of the human body in rest and in motion, the imparting of vitality to his figures, the creation of harmonious flowing lines in his compositions, were the ideals to be attained in sculptural art. He was the greatest exponent of art for art's sake; he never tried to teach a moral lesson in his work, and the expression of religious and emotional feeling or the embodiment of ideas, which was the chief concern of the artist of the later periods, was outside his ken. The Greek artist was, in fact, not so much interested in studying the individual varieties of human nature, as in trying to produce the Greek ideal of man-athletic, graceful, well-balanced, and serene. That this is a type and not a faithful portrayal of nature may or may not be so. It is possible that the Greek men and women were as physically perfect as the Greek artist of the fine periods represented them. But even in that case, and though the modelling be truthful and realistic in its details, the conception of the whole was inspired, we feel, by abstract considerations of beauty. This does not mean that there is not an infinite variety in Greek sculptural

art—but the variety was governed by certain accepted laws developed along definite channels. It was reserved for the modern artist to approach nature unhampered by rules and traditions and to interpret her according to his own free individuality.

Technically, there are also a few points to remember which distinguish ancient bronzes from Renaissance or modern products. The ancient patina is natural, and not artificial as is that of the later specimens. In the case of some modern forgeries the ancient patina has been imitated by paint. In that case it can easily be removed by alcohol; if, however, it has been produced chemically, it will, like the ancient patina, remain unaffected by alcohol. The copies of antique torsos prevalent among Renaissance bronzes as well as in our own times, were, of course, cast as fragments and consequently have smooth breaks; a Greek work was never conceived in a mutilated condition and the breaks are always genuine fractures with raw edges.

A modern forgery can often be detected easily by the fact that it is made of brass, which is considerably yellower in tone than bronze. It must be remembered, however, that brass was used in Roman times, and therefore for that period this is not a final test. The chief difference, however, between a genuine Greek bronze and a forgery is of course stylistic. The modern forger, even if consistent from the archaeological point of view, hardly ever succeeds in keeping out of his creations a certain feeling of self-consciousness, which is totally foreign to the Greek spirit and immediately betrays its origin.

THE BRONZE AGE

Though once a subject of eager controversy, it is now universally admitted that in the ancient world there was a Bronze Age which succeeded a Stone Age and preceded an Iron Age. Such arguments as that the temperature to which it is required to raise copper to separate it from its ore is much higher than that of iron, and therefore iron would be more easily obtained by primitive man, or that the ornamentation on some primitive bronzes could have been produced only by iron tools, have had to yield to the overwhelming evidence of excavations. These have shown over and over again that above the strata containing stone tools come the strata in which implements are always of bronze (or copper) and never of iron; and that these strata in their turn are succeeded by others in which iron utensils make their appearance. It is true that iron, when exca-

vated, is generally in a very corroded condition, while bronze, covered by a protective patina, is mostly found well preserved, but it would be altogether impossible to assume that all iron before a certain period had entirely disappeared and after that time was quite often preserved. It must, however, be remembered that the Bronze Age neither began nor ended at the same time in all localities. To confine ourselves here merely to the Greek world, the Bronze Age seems to have made its appearance first at the beginning of the third millennium B. C., that is, about 3000–2800. The lower limit can roughly be placed toward the end of the second millennium, about 1200–1000 B. C. During this long period, covering almost two thousand years, weapons and tools are of bronze or copper, and iron is unknown. When iron was at last introduced, it rapidly usurped the place of bronze for all purposes in which its greater hardness and cutting power made it preferable; but bronze retained its place in many fields, where these qualities were not essential.

Bronze being an alloy of copper and tin, it is natural that there should have been a transition stage when pure copper (or copper with only the slight admixture of other metals due to a mixed ore) was used. In Cyprus, Hungary, the Lake Dwellings, and many other places we find that in the earliest strata of the "Bronze Age" the implements are of copper, not of bronze (cf. p. 382). In Egypt, though copper was used in the Old Kingdom, bronze does not apparently occur until the Middle Kingdom (cf. J. H. Breasted, History of Egypt, 2nd edition, p. 93; W. M. Flinders Petrie, The Arts and Crafts of Ancient Egypt, p. 100). But copper unalloyed was not hard enough to prove satisfactory for most purposes; and when once the great discovery was made that by mixing copper with tin, a substance was produced which had in every way superior qualifications, the place of bronze was assured. For bronze is not only considerably harder than copper, but it is more fusible and thus better suited for casting.

H. Blümner, Technologie und Terminologie der Gewerbe und Künste, IV, pp. 57 ff., enumerates the places from which copper was obtained by the ancients. This information is derived both from the writings of classical authors and from the remains of ancient copper mines. The list is a long one, including localities in most parts of the Greek and Roman world. Especially famous were the mines of Cyprus, and from the name of that island the name of the metal is derived. Tin does not seem to have been so plentiful (cf. Blümner, op. cit. IV, pp. 81 ff.), and many bronze-workers must have been dependent on its acquisition by trade. We know that the Phoenicians in their time carried on an active commerce

in that article; and with our present knowledge of the extent of Cretan trade in the preceding period, it is no longer a matter of surprise that tin could be distributed throughout the ancient world.

ALLOYING OF BRONZE

With regard to the alloying of bronze we have a considerable amount of ancient literature (cf. H. Blümner, Technologie und Terminologie, IV, pp. 180 ff.). Pliny distinguishes three varieties of Greek bronze-Delian, Aeginetan, and Corinthian-and tells for what each was chiefly used. Of these, Corinthian bronze seems to have been the most admired, and an extraordinary story was current of how it was first produced by accident. We are told that at the sack of Corinth by Mummius in B. C. 146 a number of statues of bronze, silver, and gold were melted by the heat of the conflagration and combined into one molten stream of metal. This was of such beauty that the receipt was henceforth used for Corinthian bronzes. All such accounts cannot be taken seriously nowadays; they were probably based merely on the current popular beliefs of the time. The only trustworthy information that can be obtained on this subject is from analyses of the ancient bronzes themselves. A certain number of such analyses have been made and published (cf. Blümner, op. cit., pp. 188 ff.; H. Schliemann, Tiryns, p. 171; Ilios, p. 251; H. B. Walters, Catalogue of Bronzes in the British Museum, p. XXVIII); but few definite results have as yet been established, and it has not been possible in any way to identify with specific alloys the various kinds of bronze mentioned by ancient authorities. It appears, however, that the proportion of tin was less in the earliest bronzes than it became later. Thus, some axes from Troy contain only 3.84 to 5.70% of tin. Mycenaean bronzes already show a larger amount (about 10 to 13%). In Greek bronze vessels the proportion of tin is generally 10 to 14%, and in coins from 2 to 17%. In mirrors the proportion of tin is generally higher than in other bronzes (from 19 to 32%). After the earliest period we also find traces of other metals, such as lead, iron, nickel, silver, and gold, different mixtures being probably used for special purposes. In fact, it was probably in this way that the ancients varied the appearance of their bronzes; for, as we shall see later (pp. xxvii ff.), the various colored patinas that we see today on ancient bronzes were not intentional with the makers, but later additions due to atmospheric and chemical effects.

In Roman times a white metal, consisting of seventy-six parts of cop-

per, seven parts of tin, sixteen of lead, and one of zinc and iron, was popular. At that period brass (ὀρείχαλκος, orichalcum) appears also to have been produced for the first time by the addition of zinc (about 1-28%), the slight traces of zinc sometimes found in earlier bronzes being apparently due to a mixed ore.

TECHNICAL PROCESSES OF BRONZE-WORKING IN ANTIQUITY

Since bronze occupied so important a position in ancient times, it was natural that bronze-workers developed an extraordinary facility in manipulating this material. In fact, in spite of our increased technical resources, we could hardly produce nowadays work of the same delicacy and finish as is shown in some of the ancient examples.

CASTING

In order to fashion the bronze into the required forms the ancients used two methods, casting and hammering. The knowledge of solid casting goes back to very early times—earlier than the Greeks themselves realized, for they ascribed the invention of metal casting to the Samian artists Rhoikos and Theodoros, who lived in the seventh century B.C. (cf. Pausanias, VIII, 14, 8; IX, 41, 1; X, 38, 5); but in Egypt this process was in use at least as early as the XI Dynasty, and we possess several statuettes of Mycenaean and geometric origin undoubtedly produced by casting.

The methods of ancient casting are ascertained chiefly from a study of the monuments themselves and an investigation of the processes in use today; for the scant literary evidence at our disposal gives us practically no details (cf. H. Blümner, Technologie und Terminologie, IV, p. 279; H. B. Walters, Catalogue of Bronzes in the British Museum, p. XXXII f.).

Both in solid and in hollow casting the Greeks apparently used the socalled cire-perdu process, which is still employed in a modified form at the present day as giving better results than the method of casting from sand moulds. Solid casting was comparatively simple. The object to be cast was first modelled in wax, and then surrounded with a mixture of clay and sand which formed a kind of mantle. When this was thoroughly dry, an opening was made at an appropriate place and the whole heated until all the wax melted away. The molten metal was then poured in, a few vent holes having previously been made in the mantle to allow for the escape of the air. After cooling, the mantle was broken up and the

bronze was ready for the finishing touches. But bronzes cast solid had the obvious disadvantage of using up a great deal of material and being of great weight, at least if the object was to be of considerable size. Hollow casting must therefore have been invented at an early date. It is uncertain how far back this process goes, but at least we know that throughout classical times it was in constant use, side by side with the solid casting, which was retained for smaller objects, being simpler and quicker. In our collection by far the majority of the statuettes are cast solid; the larger pieces, however, such as the running Eros (No. 131), the Aphrodite (No. 121), the Camillus (No. 271), the Kybele (No. 258), and the portrait-heads and statues (Nos. 325, 330, 333, 335, 350), are all hollow.

The process of hollow casting as used by the Greeks was apparently as follows: A core of clay or plaster was surrounded with a layer of wax, which was modelled in the shape of the required statue and made the same thickness that the bronze was to be. Before the application of the outer mantle, wax rods, to act as future gates and vents, were probably attached to the figure, in the same way that they are nowadays; for one of the difficulties of bronze casting is that the metal cools quickly and therefore has to be conveyed to the various cavities through several channels at the same time. Moreover, in order to keep the interior core from becoming displaced on the disappearance of the wax, metal rods were inserted, which pierced through the wax, joining the core to the mantle. When the outer mantle had been added, the whole was treated as in solid casting, that is, it was heated in a furnace until the wax all disappeared, whereupon the liquid bronze was poured in, which now occupied only the spaces left vacant by the molten wax instead of the whole interior. When the mantle was broken up there emerged the bronze, from which had to be removed the inside core, the rods which had been inserted to keep the core in place, and the gates and vents, which were now of bronze. Also, any defects of casting caused by air-bubbles and other accidents had to be repaired, generally by means of small patches, such as are still visible on many ancient bronze works (cf. e. g., Nos. 271, 335, 350, 440 in our collection; and W. Deonna, Daremberg et Saglio, Dictionnaire, statuaria, p. 1490).

- The chief difference between this process and the similar methods in use at present is that nowadays, instead of modelling the wax over the

I want here to acknowledge the great kindness of Mr. R. Bertelli, who showed me over his bronze foundry, the Roman Bronze Works, Greenpoint, Brooklyn, and explained all the various stages of the process in use there.

core (or entire in the case of solid casting), a mould of plaster or gelatine is first taken of the original model, and from this, which shows all the details of the model in reverse, the wax model is obtained. By multiplying the number of moulds any number of wax models can be made. These, indeed, are often retouched by the artist before they are cast in bronze, but the work is infinitely simpler than having to model the wax all over again for every new replica. E. Pernice has convincingly shown (cf. Oesterreichische Jahreshefte, VII, 1904, pp. 154 ff.) that until Hellenistic times (end of fourth century) Greek bronzes were always cast in the somewhat laborious manner described above; but that from that time onward the casting from moulds must have been learned, for not only do we sometimes find the several ornaments of a utensil so identical in all particulars that they can only have been made from the same mould; but actual moulds which must have been used for metal casting and some bronzes showing the seams of the moulds have been found (cf. Pernice, op. cit., p. 158). It is further interesting to observe that even at the time when this simpler process was known, the older one was often practised (cf. Pernice, op. cit., p. 175). It follows, therefore, that in earlier Greek art every bronze piece, whether statue, statuette, or simple ornament, is an original work. And it is characteristic of the love of the Greeks for originality and their instinctive aversion to mechanical work that even later, when they could avail themselves of the simpler process, they often preferred to model each specimen afresh.

An examination of the examples in our collection bears out the truth of these statements. All pairs of handles, attachments, or ornaments, all feet from furniture, cauldrons, etc., if dating from pre-Hellenistic times, invariably show slight differences in design or measurements which make it impossible that they should have been cast from the same mould (cf. Nos. 47, 48, 50, 51, 52, 53, 54, 55, 91, 92, 108, 109, 533, 534, 538, 621, 624, 1182–1187, 1188, 1189, 1190, 1191. Of these some still adhere to the utensil to which they belong; others are separate pieces). Similar objects of the Hellenistic or Roman period are often likewise not duplicates (cf. Nos. 247, 248, 406, 407, 408, 409, 723, 724); but occasionally are clearly cast from the same mould (cf. Nos. 249, 250).

It used to be supposed that open stone moulds were sometimes used for bronze casting, several such moulds having actually been found, some provided with casting channels. (Besides those referred to by E. Pernice, Oesterreichische Jahreshefte, VII, 1904, pp. 180 ff., cf. H. B. Hawes, Gournia, pl. III, 67.) E. Pernice (loc. cit.), however, has proved by

means of actual experiments, that a metal like bronze could not have been cast directly in such moulds; but that the moulds must have served either for lead casting, or for pouring in molten wax for the formation of models later transformed into bronze by means of the cire perdu process, or for hammering thin plates of gold.

It should be noted that on a red-figured kylix in the Berlin Museum is a representation of a bronze foundry (A. Furtwängler, Berliner Vasensammlung, No. 2294). We learn from this that large statues were cast in separate pieces, which were afterward welded together. This evidence is borne out by an examination of the ancient statues themselves, which shows that throughout Greek and Roman times statues were not cast all in one piece, the head, as well as other parts of the body, being generally made separately (cf. E. Pernice, Oesterreichische Jahreshefte, XI, 1908, pp. 212 ff.; W. Deonna, Daremberg et Saglio, Dictionnaire, statuaria, p. 1490; cf. also in this connection the statuette No. 127, in which both forearms were made separately). Moreover, during the later periods it seems also to have been customary to cast the head itself in more than one piece (cf. Pernice, loc. cit.).

The process of hammering bronze into thin plates of various shapes was known in Greek lands as far back as the second city of Troy, that is, the third millennium B. C., when we find it used with great skill for the fashioning of vessels (cf. H. Schmidt, Schliemann's Sammlung trojanischer Altertümer, Nos. 5817 ff.). The earliest bronze statues of the Greeks were apparently made by hammering, the several parts being joined by rivets. And even when this technique was abandoned for statues in favor of the casting process, it was retained for producing bronze vessels. The hammering could be done either free-hand or over a model. In the former process the metal was worked from the inside; in the latter, from the outside. Gradually the Greeks attained great proficiency in this technique and were able to hammer large objects out of one piece of metal. But the most remarkable work was achieved by them in their repoussé reliefs, which surpass everything of the kind that has since been produced. The process seems to have been as follows: The design of the relief was first traced out with a needle on the back side of a bronze plate. The plate was then heated and hammered out over lead or pitch. By reversing the plate and continuing to heat it parts of the relief could be hammered back, and this operation was repeated several times until the design was completed.

In ancient times repoussé reliefs were popularly used for the decora-

HAMMERING

tion of furniture and other objects. In this museum we have a magnificent example of such work in the Etruscan Chariot (No. 40), the body of which was made of wood, and the exterior entirely sheathed with bronze repoussé plates. Other splendid examples are the series of Greek mirror-covers (Nos. 757 ff.), in some of which the relief is so high and the bronze so thin that it must have required extraordinary skill to attain this result without breaking the bronze. Compare also the reliefs Nos. 94, 108, 109, 111, 112, 135, and the bowls Nos. 535, 536.

Hammering was not employed merely for producing thin plates of metal, but also for shaping the bronzes into all manner of forms; for bronze, like iron, could be forged with the help of great heat. Accordingly we find that tools and utensils as well as bronze wire and chains

were produced in this manner.

SOLDERING

It has already been pointed out that bronze statues were not made all in one piece. Similarly bronze vessels and utensils-whether cast or hammered-generally had their handles, feet, or other attachments made in separate pieces. For joining these various parts the ancients used two methods, riveting and soldering. The former was the earlier and was employed on the primitive Greek statues made of hammered bronze plates; but even later, when soldering became a common practice, attachments of utensils were often fastened by means of rivets. The ancients were acquainted both with soft soldering, by means of tin, and hard soldering, by means of a copper alloy (cf. H. Blümner, Technologie und Terminologie, IV, pp. 290 ff.; E. Pernice, Jahrbuch des deutschen archäologischen Instituts, XVI, 1901, pp. 62 ff.). Tin soldering was the method most generally employed, and since the tin becomes easily disintegrated, bronze pieces so joined have in many cases become detached. This circumstance, as well as the fact that the bodies of utensils were commonly made of very thin bronze, while the attachments were cast much thicker, accounts for the fact that so many single handles and other parts of vessels, etc., have been found, without the objects to which they were joined.

ENGRAVING

The various operations described above all relate to the actual fashioning of the bronze into the required shapes. There are a number of other technical processes which were practised by the ancients with a view to decorating the bronzes after their forms were finished. Of these the most important, and one in which they acquired consummate skill, is that of engraving.

In the earlier works this art was hampered by inadequate tools; for

bronze has not sufficient hardness to serve well as a cutting instrument. But in the seventh century B. C. the invention was made of producing iron tools of steel-like hardness, and from this the art of engraving received a great impulse (cf. E. Pernice, Zeitschrift für Bildende Kunst, XXI, 1910, p. 223). It was used both for details on statues and utensils and for independent compositions. Thus on statues, statuettes, and reliefs the hair is often represented by delicately incised lines; so are the folds and ornaments on the garments, and any other accessories that could be appropriately treated in this manner. Moreover, on utensils and implements we frequently find decorative borders or ornaments rendered by engraving. Fine examples of such incised work are in our collection, above all, the Etruscan chariot (No. 40), on which the relief decorations are everywhere ornamented with engravings of wonderful delicacy and precision. For other noteworthy examples cf. the ornaments on the garment of the Etruscan female statuette, No. 56, and the rendering of hair and other details on Nos. 61, 62, 63, 106, 107, 760, 765. These are only a few of the more important examples; it is impossible to enumerate all, for the tool of the engraver has left its mark on the majority of the better-worked bronzes.

Of even greater artistic value than such detail work are the independent incised compositions. These are found chiefly on the Etruscan cistae, and on Etruscan and Greek mirrors. On the Etruscan mirrors they regularly occupy the back of the mirror disk (cf. Nos. 797 ff.), while on the Greek specimens they are only occasionally found on the inside of mirror covers (cf. e. g. No. 760). For other incised scenes in our collection not on cistae or mirrors, cf. the bowls Nos. 535, 536, and the plaque No. 126.

The tools and methods employed for engraving by the ancients appear to have been of considerable variety (cf. H. Blümner, Technologie und Terminologie, IV, pp. 275 ff.). The most important tool was a chisel with a sharp point, with which could be incised either a continuous line, or a punctured line (consisting of consecutive dots). The other tools most frequently used were apparently a flat chisel and punches of different outlines, which were pressed into the bronze with the help of a hammer. It is not certain whether these tools were used chiefly free-hand or with the help of a tread-wheel. Some of the decorations, such as the concentric circles on the mirrors Nos. 780 ff., could have been produced only with the turner's lathe (cf. E. Pernice, Oesterreichische Jahreshefte, VIII, 1905, pp. 51 ff.).

It has been a subject of discussion in what manner the engravings on the cistae and mirrors were produced, whether by incisions with a pointed tool, or hammered in with a chisel, or by etching (cf. G. Matthies, Die praenestinischen Spiegel, pp. 17 ff. and the references cited on p. 17, Note 1). Here it can only be stated that the observations made by G. Matthies (loc. cit.), which led him to the conclusion that the lines were made by an engraver's sharp tool, are borne out by our examples. The engraved lines on our Etruscan examples are of triangular outline and on many (cf. especially Nos. 797, 798, 799, 800, 827) is visible the central shallow hole attributed by Matthies to the mark left by the peg which kept the mirror in position while the right hand held the chisel and the left turned the mirror.

INLAYING

Another means of decorating bronzes which was practised by the ancients with great success was that of inlaying. The object was to give the bronze a slightly polychrome appearance by picking out certain details or by adding decorative borders in various metals or other substances.1 This art was known to the Mycenaeans, as is shown by the beautiful inlaid patterns on the swords from Mycenae; and it was popular with both the Greeks and the Romans. The examples of decorative patterns in inlay work at present known to us date chiefly from the Hellenistic and Roman times (cf. e. g. Nos. 403 and 1211 in this collection); but as E. Pernice has pointed out (cf. Zeitschrift für Bildende Kunst, XXI, 1910, p. 223), it is possible that such decoration is hidden on some earlier Greek bronzes by the patina. In any case, examples of inlay work in the form of details picked out in another substance are abundant in classical bronzes of all periods. The substances to be inlaid consisted of other metals (gold, silver, and copper); niello (a blackish substance produced by a mixture of silver, lead, and copper with sulphur); glass paste; precious or semi-precious stones; ivory; and occasionally alabaster, amber, and pearls. The insertion of these substances required slightly different techniques. For the inlay of metals, or damaskeening, as this process is technically known, the pattern was first cut deeply into the bronze, whereupon the little plates or strips of metal were inserted in the grooves and hammered in. No use of riveting or soldering was made, but care was taken to undercut the incisions slightly, so that the plates would be kept in place by the protruding edges.

The niello technique was rather more complicated. After the silver,

In this connection it is interesting to compare modern Japanese bronzes in which various metals are frequently combined in one figure.

copper, lead, and sulphur had been melted together in the required proportions and the blackish substance called niello formed, this was ground up, mixed with borax, and applied not only to the incised grooves which were to be inlaid, but all over the surface of the bronze. The whole was then heated over a brazier, so that the niello should adhere to the metal. On cooling, it was carefully scraped from the surface of the bronze and retained only in the incised pattern, which now appeared a dull black color.

The parts of statues and statuettes selected by the ancients for such inlay work are of course those which in nature also stand out as of a different color from their background. Thus, in the human body we find the eyes, the eyebrows and lids, the hair and beard, the lips, the teeth, the nails, and the nipples of the breasts so accentuated; on the garments, the borders, the buttons, and such details could be brought out in this manner; and similarly jewelry and attributes lent themselves admirably to such treatment. For a detailed account of such inlays cf. F. Wieseler, Ueber die Einlegung und Verzierung von Werken aus Bronze, in Nachrichten der kgl. Gesellschaft der Wissenschaften zu Göttingen, 1886, I, pp. 29 ff., and 1886, XV, pp. 481 ff. Here only a few references can be given to the examples of inlay work in our collection. In a number of our statuettes the eyes were inlaid. The materials commonly used for this purpose were silver (cf. Nos. 110, 131, 133, 134, 270, 271), glass paste (cf. No. 4), and bronze; but occasionally ivory (cf. No. 333), amber, alabaster, and precious or semi-precious stones (cf. No. 333) are also found. Frequently the iris and pupil were inlaid in a different material from the whites of the eves, which in that case were commonly retained in bronze; in such cases the irises or pupils are almost always missing (cf. Nos. 78, 86, 111, 112, 128, 200, 201, 207, 270). In Nos. 40, 121, 330, 1182-1187 the entire eyes have fallen out. The Camillus, No. 271, has copper on the lips and on the bands of the garment. The sceptre-head from Cyprus, No. 1814, shows inlay of red enamel. On the statuette of Poseidon, No. 110, the nipples of the breast were inserted separately, but are now missing. On the panther, No. 403, the spots are of silver. On the central panel of the chariot, No. 40, the mouth of Medusa was evidently inlaid, but at present it shows as a mere cavity. The figure of Kybele (No. 258) has holes in her ears for the insertion of earrings, which were probably of gold. But the finest and most elaborate example of such work in our collection is the little statuette of a Mimus, No. 127, which has not only silver eyes and teeth, but niello on the hair and beard, as well as on the little buttons of the sleeves; it is indeed a little masterpiece of bronze decorative work.

Of inlaid ornamental borders the Museum owns two splendid examples—the fine wreath of silver and niello on the base of the panther, No. 403, and the decorations on the bronze bindings of the table, No. 1211, also of silver and niello.

À Jour Reliefs Besides engraving and inlaying there are a few other processes occasionally employed by the ancients with the purpose of adding to the general effect of their bronzes. By cutting away pieces of the bronze according to a definite pattern, open-work decorations were obtained (cf. Nos. 1062, 1089–1093 in this collection). Similarly the backgrounds were sometimes cut away from reliefs along both outer and inner contours. Such reliefs are generally termed à jour (cf. Nos. 505, 761, 1094). The cutting could be done either with scissors, if the bronze was very thin, or with a chisel and hammer over an anvil (cf. H. Blümner, Technologie und Terminologie, IV, p. 254 f.).

GILDING AND SILVERING Bronzes were not infrequently gilt or silvered (cf. W. Deonna, Daremberg et Saglio, Dictionnaire, statuaria, p. 1492 f.; H. Blümner, Technologie und Terminologie, IV, pp. 308 ff., 318 ff.). Of this practice we have both literary and monumental evidence. Pausanias occasionally refers to gilt statues (cf. e. g. X, 18, 7; X, 14, 7); and Pliny in his usual rambling way describes the technical process of gilding at some length (cf. XXXIII, 64). Actual examples of gilt and silvered bronzes are not rare (cf. H. Blümner, loc. cit.; W. Deonna, loc. cit.; H. B. Walters, Catalogue of Bronzes in the British Museum, p. XXXVI f.; F. Wieseler, Nachrichten von der kgl. Gesellschaft der Wissenschaften zu Göttingen, 1886, p. 482; also the wreath on the mirror disk No. 759 in our collection).

The gilding and silvering could be applied in two ways: in the form of actual gold or silver plates, which were hammered on the object so as to assume its shape; or in the form of gold and silver leaf. In order to fix the latter on the bronze, mercury was employed. It is uncertain whether the process was the same as that used today, when the mercury and gold (or silver) are melted together to form a pasty constituency with which the bronze is smeared; or whether the bronze was merely rubbed with mercury and then covered with the gold (or silver) leaf. In both cases the mercury was caused to disappear by the application of heat, whereupon the metal leaf was left secure.

Ancient writers sometimes refer to a process supposed to have been practised in ancient times by which the bronze was mixed with other metals, such as silver, or iron, and thereby made to assume a special color in certain places. Such are the well-known stories of statues of Iokaste

and of Athamas in which pallor and a flushed color in the cheeks were said to have been produced in that manner (cf. Plutarch, Quaestiones Conviviales, V, 1, 2, p. 674 A; Pliny, Historia Naturalis, XXXIV, 140). Nobody would now credit the possibility of alloying bronze in a way to produce such results; but the stories seem to point to the possibility that occasionally the sculptor had recourse to painting the surface of his bronzes.

On the subject of technical processes in ancient bronze working cf.

F Pernice

27. 2011110	reichische Jahreshefte, VII, pp. 154 ff.; VIII, pp. 51 ff.;						
	XI, pp. 212 ff.; Bronzepatina und Bronzetechnik im						
	Altertum, in Zeitschrift für Bildende Kunst, XXI,						
	1910, pp. 219-224.						
W. Deonna	Daremberg et Saglio, Dictionnaire, statuaria, pp. 1488 ff.						
H. Blümner	Technologie und Terminologie der Gewerbe und Künste						

bei Griechen und Römern, IV (1887) (a new edition is in preparation).

Untersuchungen zur antiken Toreutik, in Oester-

H. B. Walters Catalogue of Bronzes in the British Museum, pp. XXXIX ff. (1899).

H. Lüer Technik der Bronzeplastik, in Monographien des Kunstgewerbes, IV, pp. 19 ff.

L. Lewin Archäologischer Anzeiger, XVI, pp. 14 ff.

F. Wieseler

Über die Einlegung und Verzierung von Werken aus
Bronze, in Nachrichten von der kgl. Gesellschaft der
Wissenschaften zu Göttingen, 1886, pp. 29 ff.

PATINA

It is a curious anomaly that nowadays we cover many of our bronzes with an artificial darkish tone, and thus obtain artificially a patina similar in appearance to that produced by nature on ancient specimens. For the Greeks and Romans themselves—to judge by what evidence we have—kept their bronzes in their original color, and thereby had the double advantage of a rich golden tone and a beautiful play of reflected lights on the surface. If the modern mind prefers to imagine that the ancient statues and statuettes always appeared in the subdued hues they have now acquired, this is due to the same feeling that makes it shrink from the suggestion of colored marble statues and architecture. We have

grown accustomed to white marbles and dark bronzes, and lack imagination to picture them different and still beautiful; and we have a preconceived idea that the ancients were "classicists" and loved severe and quiet effects. If we could only remember that the Greeks were above all a joyous, imaginative people, living in a land with southern skies and rich color effects, we should not be afraid to associate splendor and brilliancy with them.

That the patina on ancient bronzes is natural and not artificial, i. e., that it was caused by various atmospheric effects and chemical combinations, is shown both by the evidence gleaned from ancient writings and

inscriptions, and by the bronzes themselves.

- First, with regard to the bronzes:

 (1) There are a number of utensils and implements which could have served their original purpose only if the bronze were kept in its natural brilliant finish. Mirrors must have been bright to serve for reflection. Surgical instruments would not be covered with any colored substance, but left as clean and pure as possible. Weapons and tools both looked better and were more useful unencumbered by a surface coating. And the bronze bracelets, necklaces, and rings would certainly be kept bright and shiny to resemble as far as possible the gold and silver jewelry for which they served as substitutes. All these bronzes have now a patina which is identical with that found on the statuettes and other objects. It is, therefore, reasonable to suppose that the patina on those other objects was likewise a later addition.
- (2) Some bronzes are decorated, as we have seen above (pp. xxiv ff.), with other materials, such as niello, silver, and copper. In some of these the effect of the decoration was entirely dependent on the fact that the bronze had its original bright appearance. Thus, the niello inlay on the table from Boscoreale in our collection (No. 1211) is now hardly distinguishable from the dark-green bronze; but originally the bright silver, the golden bronze, and the black niello must have formed a very effective combination. Again, to take another example from our own collection, in the statuette of a Mimus (No. 127), the beard and the little buttons on the sleeves which are inlaid with niello can now be seen only with difficulty, as the bronze and the niello are much the same color. The artist would certainly not have taken so much trouble for so little effect. His work is explicable only if we imagine the statuette in bright bronze, from which the dark niello stood out in contrast. Another example from our collection might be cited, the silver cup with bronze handle from Falerii (No. 579),

in which the addition of the bronze would be much more appropriate if we suppose it to have been as bright and shiny as the silver it served to decorate.

(3) It is noticeable that bronzes from the same locality are generally covered with the same kind of patina. For instance, some Roman bronzes from Campania in the British Museum have a bright apple-green color (cf. H. B. Walters, Catalogue of Bronzes in the British Museum, p. XXXV); the Etruscan bronzes from the Lake of Falterona in the British Museum are covered with a brownish-green patina (cf. H. B. Walters, loc. cit.); bronzes from Falerii are apt to show a smooth turquoise-blue patina (cf. e. g. Nos. 488-490, 570-573, 578, 580 in our collection); the Boscoreale bronzes have a rough green patina with dark-blue patches (cf. e. g. No. 1318 in our collection); and the bronzes of Dodona are almost invariably distinguished by a patina of great beauty and finish (cf. L. Heuzey, in C. Carapanos, Dodone, p. 217; R. Kekulé von Stradonitz und H. Winnefeld, Bronzen aus Dodona, p. 32). It is only reasonable to suppose that this similarity is caused by the fact that the bronzes were exposed to the same conditions after burial; for they must have been made in various places and workshops, as we know definitely at least in the case of Dodona, where the bronzes consisted chiefly of offerings from pilgrims from all parts of Greece.

The most important allusions of ancient authors to the subject of the patina of bronzes are found in Plutarch and in Pliny. In Plutarch, De Pythiae oraculis, 395 B f., a number of visitors to the sanctuary of Apollo at Delphi are made to discuss the question whether the patina on the bronze group in front of which they are standing is natural or artificial. One of them is admiring the beautiful surface of the bronze, which resembles neither dirt nor rust, but looks as if it had been dipped in a bath of brilliant blue color (ἐθαύμαζε δὲ τοῦ χαλκοῦ τὸ ἀνθηρὸν, ώς οὐ π΄νω προσεοικὸς οὐδὲ τω, βαφή δὲ κυάνου στίλβοντος). "I wonder," he adds, "whether the ancient masters used a certain mixture or preparation on their bronzes?" (ἄρ' οὖν κρᾶσίς τις ἦν καὶ φάρμαξις τῶν πάλαι τεχνιτῶν περὶ τὸν χαλκόν). In the discussion that follows, various suggestions are made to explain the presence of the patina by physical conditions; for instance, that it is due to the action of the atmosphere which enters the bronze and forces out the rust; or that the bronze itself when it gets old exhales the rust. The scientific value of such theories is, of course, of little account. But it is of great importance that Plutarch in the second century B. C. had no reason to believe in an artificial patina, but clearly decides in favor of a

patina acquired by natural causes. Also, it follows indirectly that in his own time bronzes were kept in their natural finish; otherwise, why should the Delphic visitors be surprised at the presence of a patina on Greek bronzes?

The passage in Pliny (Historia Naturalis, XXXIV, 15) with the most important bearing on this subject runs as follows: "The ancients painted their statues with mineral pitch, which makes it more surprising that they used to gild them. I do not know whether this is a Roman invention, but there are no ancient examples of it in Rome" (Bitumine antiqui tinguebant eas [i. e. the bronze figures], quo magis mirum est placuisse auro integere; hoc nescio an Romanum fuerit inventum, certe etiam Romae non habet vetustatem). Some authorities have quoted this passage as evidence in favor of the use of an artificial patina. But as E. Pernice has pointed out (Oesterreichische Jahreshefte, XIII, 1910, p. 104), it can be variously interpreted. Pliny may mean that it is surprising that the ancients covered their bronzes with bitumen because the effect was the opposite from that obtained by gilding, or because the bitumen covered the gilding, or because the bitumen gave the same appearance to the bronze as the gilding, and therefore made gilding unnecessary. Pernice decides in favor of the last meaning, basing his argument on experiments made by himself of using pitch diluted with turpentine as a wash on brightly polished bronze. The wash, he claims, increased rather than diminished the brightness of the bronze and at the same time protected the surface from atmospheric effects. This interpretation is further borne out by another remark of Pliny (Historia Naturalis, XXXIV, 99) in which liquid pitch is coupled with oil as a good preventive against the formation of rust on bronze (aera extersa robiginem celerius trahunt, quam neglecta, nisi oleo perunguantur. Servari ea optime in liquida pice tradunt).

There are two other passages (XXXV, 182 and XV, 34) in which Pliny speaks of besmearing bronze objects with bitumen or amurca (dregs of oil); but here the purpose is clearly to protect not statues or works of art, but articles of common use, just as we should paint our iron gratings or besmear our brass with vaseline or grease to keep them from getting rusty and tarnished. They have therefore no bearing on the immediate question.

Of greater importance than Pliny's doubtful comments is an inscription from Chios of the fourth century B. C. (quoted by E. Pernice, op. cit., p. 106), in which instructions are given for the restoration of a bronze statue of a tyrannicide. In it the clerks of the market are told to see to

it that the statue be free from rust (ὅπως δὲ καθαρὸς ἰοῦ ἔσται ὁ ἀνδριὰς . . . ἐπιμελεῖσθαι τοὺς ἀγορανόμους), and again, the clerk is instructed to see that the statue be provided with a garland and kept bright (ἐπιμελεῖσθαι τὴς εἰκόνος ὅπως στεφανωθήσεται τε καὶ λαμπρὸς ἔσται). From this it is clear that patina was considered as something detrimental to the bright appearance of the bronze.

Lastly should be mentioned some papyri giving the accounts of the temple of Jupiter Capitolinus in Arsinoë in the year 215 A. D. (quoted by Pernice, op. cit., p. 107 f.). Among the items are three which deal with the treatment of bronze statues and utensils. This treatment which is referred to as $\ddot{\alpha}\lambda\epsilon\omega\psi$ s, or anointment, is entrusted to a man specially detailed for this work $(\chi\alpha\lambda\kappa\sigma\nu\rho\gamma\delta$ s). Here again special provisions seem to have been taken to guard against the formation of patina and to preserve the bright color of the bronzes.

An examination of the patina itself shows an almost endless variety of color and consistency. It appears in divers shades of green, brown, blue, black, and gray; it sometimes presents a crusty, rough exterior; at other times it is smooth and glossy. Moreover, besides this outward crust, which is generally as thin as writing-paper, but can be of considerable thickness, there is noticeable in many specimens a layer of reddish color. The various analyses which have been made seem to show that two circumstances influence the formation of a patina: the composition of the bronze itself, and the material in which it was buried. For bronze, being an alloy, naturally differs according to the proportion and the smelting of its constituent metals; and these various metals seem to react chemically under certain conditions, while no reaction will take place in others. Thus it has been observed that bronzes buried in peat mud are merely covered with a black earthy mass, which on removal shows the metallic lustre of the bronze; bronzes found in water usually have a coating of calcareous deposit; while the bronzes found buried in the earth or in graves always show the enveloping layer known as patina. The composition of this patina has been the subject of much study, and a number of analyses have been made. Dr. F. Rathgen in his valuable book on The Preservation of Antiquities (English edition, 1905) gives extracts from a number of works on this subject. It appears that the patina is produced by the gradual change of the copper, tin, zinc, and lead which make up the bronze, into carbonates, oxides, chlorides, the formation being dependent on the special conditions to which a specific bronze is exposed. The reddish layer already referred to has been attributed to the formation of

cuprous oxide (cf. Rathgen, op. cit., p. 16). No exact statement as to what conditions produce that sort of patina can as yet be made, as the study on this subject is still in its initial stage. A perusal of the various theories quoted by Dr. Rathgen will show the present state of our knowledge.

On the subject of patina cf.

L. Heuzey, in C. Carapanos, Dodone, p. 217 (1878).

H. Lechat, Bulletin de correspondance hellénique, XV, 1891, pp. 473 ff.; and in Revue archéologique, XXVIII, 1896, p. 331.

F. de Villenoisy, Revue archéologique, XXVIII, 1896, pp. 67, 194.

R. Kekulé von Stradonitz und H. Winnefeld, Bronzen aus Dodona in den kgl. Museen zu Berlin, pp. 32 ff. (1909).

E. Pernice, Die Werkkunst, IV, 1909, 9, pp. 137 ff., 10, pp. 151 ff.; Oesterreichische Jahreshefte, XIII, 1910, pp. 102 ff.; Zeitschrift für Bildende Kunst, XXI, 1910, p. 219 f.

O. A. Rhousopoulos, Archiv für die Geschichte der Naturwissenschaft

und der Technik, Leipzig, 4, p. 102.

F. Rathgen, The Preservation of Antiquities, pp. 15 ff. (English edition, 1905).

THE BRONZE DISEASE

Here must be mentioned a peculiar change which sometimes takes place in ancient bronzes even after they have been dug up and are exposed merely to atmospheric conditions. This change, which is popularly known as the bronze disease, first shows itself by the formation of a powdery efflorescence of light-green color at one or more points on the surface. Gradually the affected spots grow more numerous, spread, and unite until the whole bronze is destroyed. The destruction is sometimes so rapid that an ancient coin may be converted into a shapeless, powdery mass in a few months; at other times the diseased spot grows more slowly and after several months the change may be hardly perceptible. L. Mond and G. Cuboni in an interesting article on this disease in the Atti della Reale Accademia dei Lincei, 1893, pp. 498 ff., have attributed it to the action of bacteria. It has since, however, been shown that the real cause is probably the presence of chlorine in the patina and the action on the bronze of sodium chloride (cf. F. Rathgen, The Preservation of Antiquities, English edition, 1905, p. 46).

Various remedies have been suggested for this pernicious disease. F. Rathgen, op. cit., pp. 125 ff., quotes the Finkener and the Krefting

methods, both of which are reduction processes. In these the compounds in the bronze are reduced again to metal, and the chlorine thus liberated forms chemical compounds, which may be subsequently washed out with water. These methods are applicable chiefly to bronzes in an advanced state of decay. They are not so appropriate for bronzes in which the disease is in its early stage and shows itself merely by one or more powdery efflorescences. Bronzes so affected have been successfully treated in this Museum for several years according to instructions given us by M. Alfred André of Paris. It is owing to the rare generosity of M. André that I am able to publish the receipt of this treatment, which he prefers to make known, "so that he may help in the conservation of the masterpieces of ancient art," rather than to keep it as a trade secret. The process is as follows:- The green powder is first removed with the greatest delicacy by means of the point of a needle and a little brush. Then the bronze is placed in a very dry place, or preferably in a drying oven of mild temperature, about 86° Fahrenheit, so as to remove every trace of moisture. It is advisable to put the bronze in a box containing sifted sawdust, turning it over from time to time. A few days must be given to this drying process. The Palestine bitumen, liquefied in spirits of turpentine, is applied to the diseased spots, allowed to penetrate, and then (after about half an hour) rubbed off the surface. The operation is performed by means of a small brush, preferably of sable, very fine and rather hard, so as to take only a little of the liquid at a time. The preparation is obtained by crushing the bitumen into small pieces, placing these in a small pot, and then pouring over them spirits of turpentine; the pieces will be entirely dissolved at the end of two or three days. The solution should then form a sort of black varnish and be of the consistency of thin syrup; if it is too thick, it will not penetrate and must be thinned with a little of the spirits. A second dose, this time a little thicker, can be applied at least twenty-four hours after the first; and, if necessary, even a third dose can be given after a few days. The great advantage of this method over those of Finkener and Krefting is that only the diseased spots on the bronze are touched, and the rest of the surface is not affected in any way. It can therefore be used without any fear of hurting the patina or the general appearance of the bronze.

The varying amount of moisture in our atmosphere favors the spread of the disease, and it is therefore advisable to place bronzes either in cases which are absolutely air-tight or which contain sticks of hydrate of potassium (caustic potash) or some other dehydrating agent. The latter are

placed inside the case in a small cup of hard metal, such as iron, dipped in melted paraffin near the upper edge. (The cup may be covered with a wooden casing provided with a few holes.) The moisture in the air gradually dissolves the sticks, which should then be renewed. They usually last from three to six months, sometimes longer.

THE FOLLOWING LIST INCLUDES THE CHIEF WORKS DEALING WHOLLY OR PARTLY WITH BRONZES IN GENERAL. WORKS TREATING OF SPECIAL CLASSES OF BRONZES OR ESSAYS ON INDIVIDUAL BRONZES ARE CITED UNDER THE ITEMS TO WHICH THEY PARTICULARLY REFER

CATALOGUES OF BRONZES IN PUBLIC MUSEUMS OR PRIVATE COLLECTIONS

(INCLUSIVE OF THE MORE IMPORTANT GUIDES)

A. MUSEUMS

ATHENS

Ridder, A. de. Catalogue des bronzes de la société archéologique d'Athènes. Paris, 1894.

— Catalogue des bronzes trouvés sur l'Acropole d'Athènes. Paris, 1896.

Staïs, V. Marbres et bronzes du Musée Nationale d'Athènes. Second edition. Athens, 1910.

BERLIN

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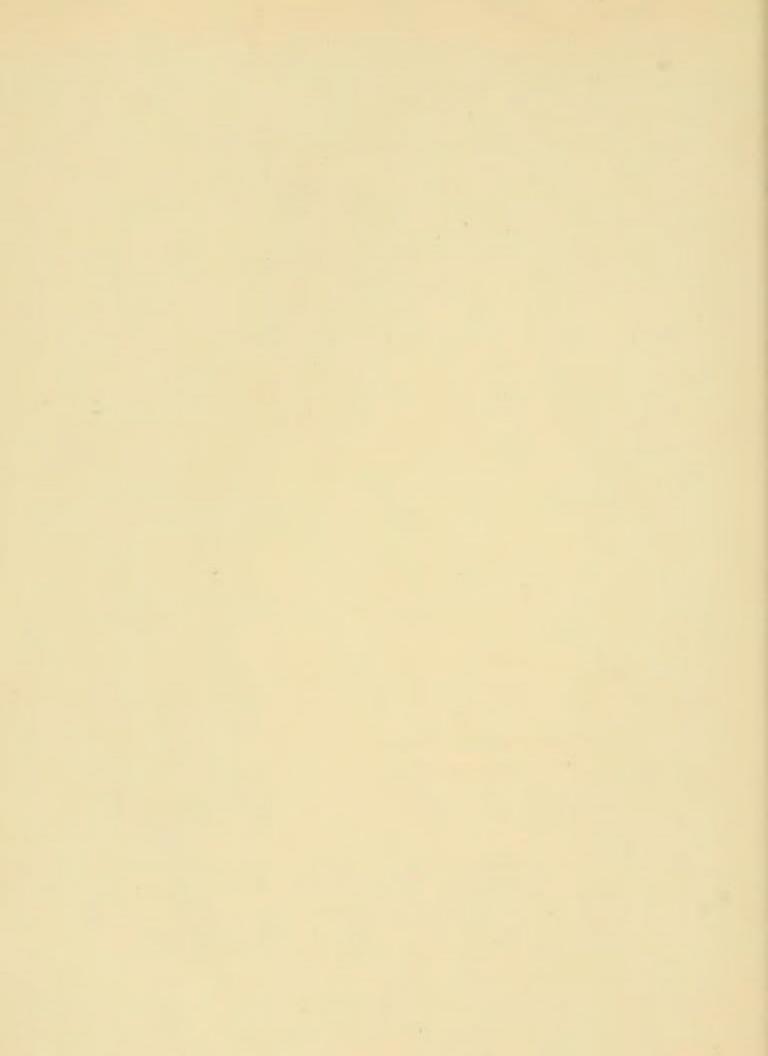
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FROM BEFORE SEVENTH CENTURY B.C. TO THIRD CENTURY A.D.

OWADAYS, when Museums are filled with ancient marble figures and only isolated examples of statues in bronze have survived, it is difficult to realize that, at least until the fourth century B.C., bronze was the favorite material employed by Greek sculptors for large single figures, and that, though from the time of Praxiteles marble statues became more popular, bronze statues continued in favor. Pliny (Historia Naturalis, XXXIV, 4), speaking of the large number of bronze statues in his day, says that private dwellings were so full of them that they might be mistaken for some public place. In the fifth century A.D. the number of bronze statues in Rome was estimated at three thousand seven hundred. (On this subject cf. R. Lanciani, Ancient Rome in the Light of Recent Discoveries, pp. 284 ff.) The reasons for the disappearance of the majority of these bronze statues are obvious. They had the double disadvantage of being comparatively light and of being made of a material which had an intrinsic value. The result was that when the Romans systematically despoiled Greece to beautify their own cities, the bronze sculptures, being more easily portable, were naturally favored; and when later the barbarians swept down on Italy, these bronze statues, as well as those produced by the Romans themselves, were placed in the melting-pot and turned into valuable spoils.

The bronze statuettes, on the other hand, being of more modest proportions and thus of less value, largely escaped this fate, and it is on them that our knowledge of sculptural work in bronze is at present chiefly based. These statuettes appear to have served a number of purposes. A large quantity of them were doubtless ornamental figures and used for the same

decorative purposes that bronze figurines are nowadays. The number of small bronzes found in the famous villa at Herculaneum sufficiently testifies to the prevalence of this custom. Thus we may assume that the many bronze statuettes reproducing Greek originals were set up as ornaments in the rooms of educated Romans. Often the statuettes were not designed as a complete whole but formed parts of utensils, such as handles of mirrors or saucepans (cf. Nos. 28, 77, 86, 751 in this collection) or the terminating figures of candelabra or kottaboi (cf. Nos. 1299, 1830 in this collection).

Besides such obvious ornamental uses, the ancient statuettes served for some special purposes, such as dedicatory offerings, cult statues, amulets, etc. That they were used as votive offerings to deities is shown both by the fact that a large number have been discovered in shrines and temples (cf. A. Furtwängler, Olympia, IV, Die Bronzen, pp. 28 ff.; Bullettino dell' Instituto, 1838, p. 66; 1845, p. 96; 1857, p. 155), and by the dedicatory inscriptions on some of the bronzes (cf. e.g. Nos. 58, 59 in this collection).

As cult statues they were used, of course, chiefly in private worship. In Pompeii a number of statuettes were found in niches in private houses and street shrines and could be identified with household and other divinities (cf. under No. 265 in this collection). In Pompeii also it could be observed that some marble statues and bronze figures had special connection with definite portions of the dwelling-house, particularly with the fountains.

Some bronze statuettes of small dimensions are provided with a ring for suspension. These were probably used as amulets, a practice which has, we know, survived in the southern countries of Europe to the present time.

Finally must be mentioned the well-known custom of the ancients of placing dedicatory offerings in the tombs. So widespread and common was this usage that we can safely say that the majority of extant terracotta figurines, as well as of clay and glass vases, have been derived from this source. Similarly, bronze vessels and utensils have been found in graves in large quantities; but it should be noted that the presence of bronze statuettes in ancient burials, especially in Greek lands, is far less common.

Though in many cases bronze statuettes were evidently copies of famous originals, they were doubtless often original creations. Here again we may take recourse to modern parallels. An important work of large sculpture is often reproduced on a small scale in bronze; and frequently the change of scale does not detract from the original conception; but as a rule, nowadays as well as in ancient times, a bronze statuette is created for its

own sake, the effect of a full size and a diminutive figure being so different that their creation must necessarily be distinct.

Barring this unavoidable difference of conception, the history of bronze statuettes can be said to be identical with the history of Greek and Roman sculpture. The statuettes show the same succession of periods and styles, they underwent the same influences wrought by historical events, and they present many of the same problems as the larger sculptural works. We do not propose, therefore, to tell here the remarkable story of the development of Greek plastic art—of its early struggles to break away from primitive methods and conventions and its final achievement in expressing, for the first time in the history of art, the human form as it actually is. This must be studied at length in the many books dealing exclusively with this subject. It is enough here to say that the story can be followed in most of its phases in our collection of bronzes, which comprises works of the archaic, the transitional, the fine, the Hellenistic, and the Roman epochs. The material has been classified according to periods, as far as possible, while connections with special schools or styles have been noted under the individual examples.

A word of explanation is necessary with regard to the material classed under the Roman period. As is well known, Greek works were extensively copied in Roman times, especially in the early Imperial period. In fact, most of the marble statues which have come down to us date from that epoch; and the same applies to the bronze statuettes. In this catalogue all works which are not of genuine Greek workmanship—whether reproducing Greek types or of later origin—have been assigned to the period in which they were actually made. Such dates have had to be assigned almost exclusively on stylistic grounds, excavation data being seldom procurable. But though this treatment may be open to error, the difference between genuine Greek works and even the best of Roman copies is generally so marked that the distinction is in most cases easy to draw.

It is not always so simple to make a sharp division between Greek and Etruscan work, especially during the archaic period. At that time contact between the two countries was very close and doubtless many Greek artists actually resided in Etruria and worked for the Etruscan market. Consequently, the best Etruscan work of that period approximates at times so closely to the Greek that, especially when an object is of small dimensions and so offers little scope for stylistic peculiarities, the line of demarcation is not always possible to draw safely. In this catalogue, therefore, Etruscan statuettes of Hellenic style have been mostly classed under the same general heading as the Greek works, though their Etruscan origin is of

course noted in each case when determinable. On the other hand, a series of statuettes of rough workmanship, which have been found in Etruria and elsewhere in Italy in great quantities, and which bear little relation to contemporary Greek art, has been grouped together separately (cf. Nos. 145-197). Likewise, Etruscan mirrors form a distinct class, and are so treated in this catalogue (cf. Nos. 797 ff.).

As has been explained above (cf. p. vii), with the statues and statuettes have been classed a number of works, both in relief and in the round, which really formed parts of utensils, but of which the chief interest to us lies in their sculptural quality.

PRE-CLASSICAL PERIOD

BEFORE SEVENTH CENTURY B.C.

I MALE STATUETTE standing with his weight on both legs, and both arms lowered and held away from the body. Beneath each foot is a tang for insertion in a base.

The execution is very primitive and recalls the early figurines found at Olympia (cf. A. Furtwängler, Olympia, IV, Die Bronzen, pls. XV ff.) and elsewhere in the lowest strata. Compare also the primitive figures from Italy, Nos. 145-150, described in a separate section.

Height, 23 in. (7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5025. Cast solid. Smooth, green patina. No missing parts. Acc. No. C.B. 333.



1

2 STATUETTE OF A STAG, roughly but vigorously modelled in early style.

Probably ninth or eighth century B.C. Compare the primitive figures of animals found at Olympia (A. Furtwängler, Olympia, IV, Die Bronzen, pls. X ff.). Like them, this probably served as a votive offering.

Height, 5 1/6 in. (12.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4766. Illustrated in the Cesnola Atlas, III, pl. LXV,



2

PRE-CLASSICAL PERIOD—ARCHAIC PERIOD

5; L. P. di Cesnola, Cyprus, pl. XXX, where it is said to have been found at Curium. Cast solid. The surface is much corroded and there are several holes and cracks. Acc. No. C.B. 346.

3 STATUETTE OF A GOAT, modelled in the same rough and vigorous style as No. 2. Probably ninth or eighth

century B.C.

Height, 4½ in. (10.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4767. Cast solid. The surface is much corroded and there are a number of cracks with a largish piece missing at the back. Acc. No. C.B. 348.

4 STATUETTE OF A BIRD, perhaps an eagle, with spread wings, hooked beak, and eyes inlaid with glass paste (one missing). A curious



3

mane-like crest is indicated by a series of long locks modelled in relief, which fall from the top of the head. It is uncertain to which object it served as

an ornament. The style shows Oriental influence; probably eighth century B.C.

Height, 45 in. (10.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4765. Illustrated in the Cesnola Atlas, III, pl. LXV, 4; L. P. di Cesnola, Cyprus, pl. XXX. Cast solid. Crusty, greenish patina with blue patches. The right wing was broken in several pieces and reat-



4

tached; and the left wing and right leg were also broken off and reattached. In each foot is a rivet-hole. The surface is somewhat corroded. Acc. No. C.B. 328.

ARCHAIC PERIOD

SEVENTH CENTURY TO BEGINNING OF FIFTH CENTURY B.C.

13 ORNAMENT OF A VESSEL OR PIECE OF FURNITURE. Two lions, worked in à jour relief, slightly convex, are heraldically grouped on each side of a lotos flower. One fore paw of each is raised; the other is placed on the lotos flower; the heads are turned backward. The raised fore paws are surmounted by a small plate pierced for the purpose of attachment. The ornament ends below in a narrow plinth, decorated on

its outer side with groups of incised lines and provided with a protruding inner edge which has two rivet-holes.

The style both of the lions and of the lotos flower is that of the early archaic period, probably the seventh century B.C. The workmanship is good; the lions are carefully modelled and their manes are covered with delicately incised lines.

An exactly similar ornament, derived probably from the same object, is in the Museum of Berlin (cf. Aus dem Berliner Museum, R. Kekulé



13

von Stradonitz dargebracht, 1909, pl. V), and is stated to have come from the Hinterland of Saloniki.

Height, 5\(^3\) in. (14.6 cm.). Width, 6 in. (15.2 cm.). Date of purchase uncertain (before 1906). Unpublished. Heavy casting. Rough, green patina, largely covered with brown incrustations. The only missing part is a piece from the lower side of the plinth. Acc. No. G.R. 391.

14 STATUETTE OF A WALKING HORSE. It is represented with a long and slender body, short legs, a long tail reaching to the base (to which it is attached), and large flat hoofs. The mane is indicated by a series of ridges across the neck covered with hatched lines. The forelock is divided into a top-knot rising between the ears and a heavy fringe which falls across

the forehead. A curious line of demarcation running along the body from the fore leg to the hind leg on either side divides the upper from the lower part. It should be noticed that the position of the legs is incorrect. The right fore leg being advanced, the right, not the left hind leg should be put forward.

The figure, though stiff and angular, is modelled in a vigorous style. The type of the horse is of great interest. It is later than that of the long-legged horses, on the Dipylon and Melian vases (cf.



14

A.Conze, Melische Thongefässe, pl. II) and on the wall-paintings in the tomb at Veii (cf. G. Dennis, The Cities and Cemeteries of Etruria, I, p. 34), which latter should be compared for the similar treatment of the hoofs. On the other hand, the horses on the François vase (dated not later than the middle of the sixth century B.C.) are of a rather more developed type and must be of a slightly later date than ours, even if we allow for the fact that proficiency in modelling in the round was attained more slowly than it was in drawing. The date of our horse must, therefore, be placed in the early part of the sixth century B.C. The line running along the body on either side reminds us of drawings on Orientalizing Corinthian and Ionic vases. The custom of tying a horse's forelock into a top-knot seems to have been in use from the early times (cf. an example on a Mycenaean vase figured in $E\varphi\eta\mu\epsilon\rho$ is $\Lambda\rho\chi\alpha\iota\sigma\lambda\sigma\gamma\iota\kappa\dot{\eta}$, 1887, pl. XI) down to the period of the horses of St. Mark.

Length, 6½ in. (15.5 cm.). Height, 6½ in. (16.6 cm.). Lent by Junius S. Morgan, 1907. Said to have been found in Southern Italy, probably near Locri. Unpublished. Cast solid. Patina green and crusty. The two fore legs have been broken off at their hoofs, and the tail and forelock have been broken off and reattached, but the only missing part is the tip of the left ear.

15 HANDLE OF A LARGE VASE, probably a hydria. The upper

attachment, by which it was joined to the rim, is decorated at each end with a sphinx wearing a head-dress, with a curious loop attached to the wings. Between the sphinxes, in the centre, is a tongue-pattern. The lower attachment, which was fitted to the shoulder of the vase, has two lateral projections, each fashioned in the form of a male (?) reclining figure, of which the one on the right holds a phiale in his right hand and a patera in his left, while



15

the other holds a patera in his right hand and a drinking-horn in his left. Each wears a necklace and a fringed mantle which covers the body from below the waist, leaving the feet bare. Their hair is long and is arranged in a triangular mass behind, with a tress falling over each shoulder in front. Between the two figures is a female head wearing a polos, with a large inverted palmette below. On the handle proper are bead-and-reel mouldings, one running vertically through the centre, and one horizontally along the top, each with a ridge covered with hatched lines on either side. A ridge covered with hatched lines also runs vertically along each

edge of the handle. The type of this handle is rare; the workmanship is coarse and probably Etruscan, of the archaic period.

Height, 10½ in. (26.5 cm.). Width, 9¾ in. (25 cm.). Purchased in 1906. Mentioned in the Museum Bulletin, February, 1907, p. 20. Heavy casting. The patina has been removed by cleaning. Slightly chipped in places; otherwise intact. Acc. No. 06, 1093.

16 STATUETTE OF A RUNNING YOUTH. He is kneeling

on one knee in the attitude characteristic of early representations of running. The arms are bent sharply at the elbow with the hands folded and held against the body. The figure is nude and has long hair, which is represented as a solid mass, hanging down broad and flat, with a series of horizontal grooves. Encircling it is a fillet with long ends.

The type of the features is primitive, and the modelling, though vigorous, shows the faults of the early artist. Thus, the head and the upper part of the body are in full front; the legs, from the waist down, in profile. The eyes are unnaturally large and in one plane with the forehead and the



16

cheeks. The workmanship cannot be later than the early part of the sixth century B.C.

Height, 27 in. (7.2 cm.). Purchased in 1908. Published by E. R[obinson] in the Museum Bulletin, May, 1909, p. 78. Cast solid. The patina is light brown, covered with a crusty, green surface. Intact; the surface somewhat corroded in parts. Acc. No. 08.258.6.

TYPE. He stands in the usual rigid attitude of these figures, with the left foot advanced. In his left hand he holds a round object and the right is clutched as though it held something, of which, however, there is no trace. The details of the hair, which is short, are indicated by long vertical lines, with short horizontal lines between them. The figure rests on a flat, oblong base. The head is of a distinctly archaic type, and the evidences of archaism are also apparent in the proportions, such as the unnaturally slender hips, as well as in the pose. Yet the modelling in general shows an earnest study of nature, rather than the conventional repro-

duction of an established type, especially in the manner in which the muscles are rendered. Sixth century B.C.

Height, 4½ in. (10.4 cm.). Purchased in 1907. Published by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, pp. 89-90, fig. 4. Cast solid. Patina very dark green, smooth, and hard. Intact. Acc. No. 07.286.92.

18 MALE STATUETTE OF THE SO-CALLED APOLLO TYPE. He stands with his weight on both legs, the left a trifle advanced and with both arms lowered and hands at sides. He is nude and has long hair which falls in a flat mass down his back. Archaic Etruscan, of fair execution. Illustrated, p. 12.

Height, 3\frac{1}{4} in. (8.2 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been almost entirely removed. Acc. No. G.R. 216.

19 MALE STATUETTE, similar to the preceding, except that the legs are close together and the execution very crude. Illustrated, p. 12.

Height, 4½ in. (10.4 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been mostly removed. Acc. No. G.R. 260.



17

20 STATUETTE OF A NUDE YOUTH. He stands erect with the left foot advanced, holding out a duck in his right hand and with the left hand held downward. He has long hair rolled up over a fillet at the back and worn in a straight fringe across the forehead. Illustrated, p. 12.

The workmanship is indifferent, the body being modelled in a hard, mannered style. Archaic Etruscan.

Height, 4¹ in. (10.4 cm.). Purchased in 1896. Unpublished. Cast solid. Patina greenish with brown patches. Acc. No. G.R. 263.

25 STATUETTE OF A GIRL standing in a rigid attitude with the left foot slightly advanced. The right arm is bent sharply at the elbow and in the hand she holds up a lotos-bud; in the left hand she grasps a wreath at her side. She is nude but wears a diadem and a necklace. Her hair hangs down behind; in front it is arranged in a series of curls with a lock

coming down on each side. The figure stands on a small, round base with flaring sides, undecorated, and a hole in the top of the head indicates that it once supported a mirror or other object.

The modelling of the body is flat and the rendering of the features primitive. Sixth century B.C.

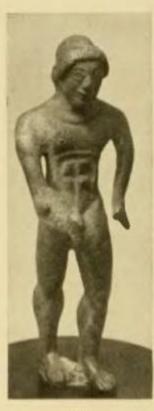
Height, with base, 5\frac{3}{8} in. (13.5 cm.). Height of the figure, 4\frac{7}{8} in. (12.3 cm.). Purchased in 1906. Provenance unknown. Published by G. M. A. R[ichter] in the Museum Bulletin, February, 1907, p. 17, fig. 1. Cast solid. Patina dark green, hard, and smooth. Preservation good. Acc. No. 06.1104.







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26 STATUETTE OF A GIRL WALKING (OR DANCING?). Her left leg is advanced, and the knees slightly bent. Both arms are held away from the body and bent at the elbow; the hands are open. She wears a closely clinging chiton, the folds of which are roughly indicated by incised lines; it is ornamented on the chest by a series of circles. She also wears shoes and has short straight hair.

The rendering of the face is primitive and the lines on the chiton show little understanding of the natural fall of folds. Nevertheless, the figure, crude as it is, is full of animation and shows the sincere effort of the artist

to express his idea. The workmanship is probably archaic Etruscan, of the sixth century B.C.

Height, 3 13 in. (9.7 cm.). Purchased in 1913. Described by G. M. A. Rlichter] in the Museum Bulletin, April, 1914, p. 90. Cast solid. Brown-green patina. No parts missing, but the surface is corroded in places. Under the right foot is a tang for insertion in a base. Acc. No. 13.225.3.

27 STATUETTE OF A FEMALE FIGURE. She is standing with her right leg slightly advanced and both arms raised. She wears a chiton decorated with incised star-like ornaments. Her hair is long and hangs loose down her back.







Archaic Etruscan, of mediocre execution.

Height, 3\s^3 in. (8.6 cm.). Purchased probably in 1896. Unpublished. Cast solid. Smooth, green patina. Both feet, the right forearm, and parts of the fingers of the left hand are missing. Acc. No. G.R. 20.

28 MIRROR-STAND, IN THE FORM OF A NUDE DANCING GIRL, standing, with the left foot slightly advanced, playing upon a pair of cymbals. She stands upon the back of a large frog which is squatting upon a folding seat of the "camp-stool" type. Upon her head she wears a

close-fitting cap, decorated with incised cross-hatched lines, and from this rises the mirror-support—a pair of volutes on the front, with a palmette between them, and on the back a pair of volutes only. She also wears a short necklace or torque, with a heart-shaped pendant in front; and a chain or cord hangs over the right shoulder and under the left, with four amulets or jewels attached to it—a crescent and large signet ring (?) in front, and two small indeterminate objects behind. On the upper arms are the hind

feet and tails of two lions or sphinxes which served as lateral supports for the mirror. Except for a long lock which falls in front of each ear, she has short hair, which is arranged in ringlets below the cap behind. Across the forehead is a row of lightly drilled holes, probably representing curls, though they may indicate a border or ornament on the edge of the cap.

This is a characteristic and admirable specimen of the minor Greek sculpture of the archaic period, dating about the middle of the sixth century B.C. Though easily recognizable as the work of a primitive artist, yet it shows the appreciation of the beauty of natural forms, and the painstaking





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struggle to express it, which give a peculiar fascination to the work of early Greek sculptors. The modelling of the slender body and limbs is superior to that of the head and feet, for while the former displays a fine feeling for the lines made by the large muscles, as well as for the relation of muscle to bone, the feet are carelessly, even clumsily modelled, and the head has all the shortcomings of archaism—the ears placed too high in relation to the eyes, the eyes on nearly the same plane with the forehead instead of being sunk below it, the meaningless smile of the mouth, and the general lack of expression in the countenance. Furtwängler, who published this figure (see below), noted the curious twist in the body by which the upper part is turned toward the spectator's left. As he says, this must be acci-

dental, partly because a movement would be foreign to archaic art, in which the whole figure would be facing in one direction, and partly because this turn would place the mirror above at an unnatural angle with the base.

Although this came from Cyprus, it could hardly have originated there, since it shows no affinities with Cypriote art as distinguished from the pure Greek art of the period. It is probably the product of a Peloponnesian school, both from its style and because mirrors of similar design have been found in the Peloponnesos. For a similar figure from Amyklae cf. C. Tsountas, Έφημερὶς ἀρχαιολογική 1892, pl. I, pp. 10-11; for another, complete with its mirror, from Hermione in Argolis cf. Führer of the Antiquarium, Munich, edition of 1901, No. 671, pl. VI. For a discussion of our statuette and similar figures cf. G. Körte, Archäologische Studien H. Brunn dargebracht, p. 28.

Though the female statuettes which served as mirror-supports are more often draped, nude figures, like our example, are not uncommon (cf. W. Müller, Nacktheit und Entblöszung, pp. 142 ff.; C. Praschnicker, Oesterreichische Jahreshefte, XV, 1912, p. 219; to this list T. Wiegand adds an example in Berlin, cf. 73^{tes} Winckelmannsprogramm, 1913, p. 19, Note 6).

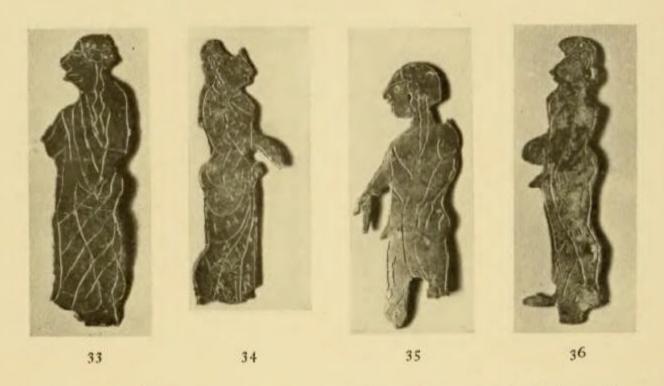
Total height, 8\stress in. (21.9 cm.); height of the figure alone, 7\tilde{5} in. (18.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5013. Published: Cesnola Atlas, III, pl. LXVI, 4, where it is said to have been found at Curium in Cyprus (the illustration is from a photograph printed from the wrong side of a negative, and therefore reverses all the details of the figure); G. Perrot and C. Chipiez, Histoire de l'art, III, Phénicie-Cypre, p. 862, fig. 629 (as Phoenician of the Ptolemaic period); S. Reinach, Répertoire, II, 802, 6; A. Furtwängler, Neue Denkmäler antiker Kunst, III, pp. 265 ff., pl. V. Cast solid. The mirror disk, as well as the larger part of the lateral supports (see above), is missing. When discovered, at least a portion of the mirror itself was still extant. The surface of the figure has been overcleaned to the extent of removing the patina, which has been replaced by an artificial greenish tone; otherwise it is in excellent preservation except that the lower half of one leg of the seat is missing. Acc. No. C.B. 447.

33 PLAQUE with a female figure incised on it and roughly cut out in outline. She is turned to the left and wears a chiton. The right arm is extended, the left lowered. She has long hair, a tress of which falls down in front. Archaic period, probably Etruscan. Rough execution.

Height, 213 in. (7.1 cm.). Purchased in 1896. Said to have been found at Arezzo. Unpublished. Smooth, olive-green patina. The back of the head, the right forearm, the right foot, and the front of the left foot are missing. Acc. No. G.R. 176. Illustrated, p. 16.

34 PLAQUE, similar to the preceding, but with the figure turned to the right. The left hand is extended, the right clasps the drapery. Her chiton is decorated with small crosses. She has long hair with a tress falling down in front.

Height, 2 16 in. (6.1 cm.). Purchased in 1896. Said to have been found at Arezzo. Unpublished. Smooth, olive-green patina. A piece of the head and both feet are missing. Acc. No. G.R. 179.



35 PLAQUE, similar to the preceding (Nos. 33 and 34), but with a male figure, turned to the left. Both arms are lowered, the right held a little away from the body. He is nude and has long hair.

Height, 25 in. (6.7 cm.). Purchased in 1896. Said to have been found at Arezzo. Unpublished. Smooth, olive-green patina. The right leg from below the calf and the left leg from above the knee are missing; also a few small pieces. Acc. No. G.R. 178.

36 PLAQUE, similar to the preceding, with a male figure turned to the left. His left arm is lowered, the right bent at the elbow. He is nude and wears a head-dress.

Height, 25 in. (6.7 cm.). Purchased in 1896. Said to have been found at Arezzo. Unpublished. The light green patina has been partly removed. Several small pieces are missing. Acc. No. G.R. 177.

40 CHARIOT, of wood (restored) with bronze sheathing and iron tires. The body of the chariot has a curved high front and straight low sides; all three parts have rounded tops and are solid, not open. It is mounted on two wheels, each of which has nine spokes. The pole was originally somewhat longer; at its upper end has been mounted the yoke, which has two curvatures to fit the necks of the horses.

The bronze plates which form the sheathing of the chariot are of very thin bronze and are richly ornamented with reliefs in repoussé work with incised details. The chief decoration is on the outer surface of the body of the chariot and is divided into three panels with a frieze beneath, corresponding to the natural divisions made by the structure of the chariot. On the central panel are represented a man and a woman standing opposite each other and grasping with each hand a large shield and helmet between them. Above, on each side of the helmet, a bird (eagle or hawk) is darting down; while below the shield, and partly covered by it, lies a fawn on its back, apparently dead. The man is bearded and has long hair, arranged in a series of locks, which fall on his shoulder; he wears a short chiton and greaves. The woman wears a long-sleeved chiton and a mantle which is pulled over her head; also a necklace of lotos flowers. The garments are decorated throughout with elaborate borders and other ornaments incised with the greatest delicacy; a description of these is unnecessary, as they can be clearly seen on the accompanying drawing. The shield is of the so-called Bocotian form, decorated on the upper half with a mask of Medusa, on the lower with that of a lion; along the edge runs a border with spiral ornament, incised. The helmet is "Corinthian" in shape and is surmounted with a ram's head, which serves as the base of the crest; it has likewise an incised ornamental border round the edge. The eyes and mouth of the Medusa, the eyes of the lion, and those of the man and woman must originally have been inlaid, as they are now mere cavities. The materials inserted were probably ivory and some colored substance, perhaps a vitreous glaze, to distinguish the whites of the eyes from the irises and pupils, and Medusa's teeth from her tongue and lips.

On the left panel is represented a warrior victorious in battle. He is thrusting his spear through the body of his opponent who confronts him and whose spear-point is bent against his helmet. At their feet lies a fallen warrior. Above, a bird is flying to one side. The victorious warrior carries a shield of Boeotian form, similar to the one on the central panel, except that the masks of Medusa and the lion are reversed. His body is almost entirely hidden by the shield, but the sleeve of his chiton is

just visible; he also wears a helmet and greaves. His opponent has a chiton, cuirass, helmet, greaves, and round shield. The cuirass, chiton, and the inside of his shield are elaborately decorated with incised ornaments (see drawing). All the helmets and greaves have ornamented edges.

On the left panel is represented a man standing in a chariot of the same shape as the one decorated with this relief, and driving a pair of winged horses, which are apparently rising into the air. He holds a whip and reins in his hands. Beneath the horses is a female figure in a recumbent attitude raising one hand as if trying to ward off the hoofs of the horses. As in the other panels the details are carefully incised. Both the (short) chiton of the driver and the (long) chiton of the woman are covered with little ornaments and have decorated borders (see drawing).

How are these reliefs to be interpreted? Have they any relation to one another? These are questions which have been variously answered by different authorities. Professor A. Furtwängler in his publication of this chariot (cf. Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, pls. 586-587) has with his customary ingenuity found an explanation for every incident on the reliefs and interpreted them to form a harmonious whole. According to him, the three reliefs represent scenes from the life of the warrior in whose tomb the chariot was placed. In the central panel he is receiving his arms from his wife before setting out for battle; above are two birds of prey darting on a fawn, which, by way of anticipation, is already depicted as dead. The fact that the fawn is placed behind the shield shows that the birds are on the warrior's right, which Furtwängler interprets as signifying a good omen. On the left panel the warrior is represented victorious in battle, the favor of the gods being again signified by the bird flying on his right. That he is the same warrior as on the centre scene would appear (so Furtwängler claims) from the fact that he carries a similar shield. On the other side panel is the final scene of this trilogy; the warrior has concluded his life on earth, and in heroized form is being conducted to heaven by two winged steeds; the female figure is the personification of the Earth which he is leaving. P. Ducati, in an article on this chariot published in the Jahreshefte des oesterreichischen archäologischen Instituts, XII, 1909, pp. 74 ff., goes one step further. He accepts Furtwängler's interpretation as to the significance of each scene, but identifies the hero with a definite mythological personage, namely Achilles. He accordingly interprets the three scenes as Thetis giving Achilles his armor; the contest of Achilles and Memnon with Antilochos prostrate on the ground; and the deification of Achilles.



Nobody will deny that these interpretations are suggestive, and they will no doubt carry conviction with many. But there is another explanation which, though perhaps not so interesting, is distinctly more probable. As will be shown later, this chariot is a product of Etruscan art. As is well



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known, Etruscan art during the sixth century was greatly influenced by contemporary Greek art, from which it borrowed freely for both types and subjects. Now, the representations on the chariot are all stock subjects of archaic Greek art, for which many parallels can be found on black-figured Athenian vases and other monuments. A natural explanation,

therefore, seems to be that the Etruscan artist chose three familiar scenes of warlike character as appropriate decorations for his chariot, and fitted them into the space at his disposal as best he could. The scenes are then simply explained and some of the accessories, which have had to be accounted



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for by rather far-fetched means, become purely decorative motives introduced to fill up the space, as we find them on Greek vases of the period. The subject represented in the central panel, a warrior receiving his armor from a woman, is familiar from Greek vase-paintings (see e.g. H. Heydemann, Griechische Vasenbilder, pl. VI, 4; A. Furtwängler und R. Reichhold,

Griechische Vasenmalerei, pl. 14. For another Etruscan representation of the subject cf. L. A. Milani, Museo archeologico di Firenze, II, pl. XX). The Etruscan artist made his shield and helmet unduly large, probably that they might fill as much of the field as possible; in spite of this there were still awkward spaces left empty, which, in the horror vacui characteristic of the period, he filled up with "Füllornamente" in the shape of two birds and a fawn.

For the scene on the left panel—two warriors fighting and one fallen—it is sufficient to mention three close parallels, one on a bronze tripod of the Loeb collection (cf. G. H. Chase, American Journal of Archaeology, XII, 1908, p. 315, fig. 7b), one on the moulded pithos from Sparta (British School Annual, XII,1905-6, pl. IX), and one on a black-figured vase in Würzburg (cf. E. Gerhard, Auserlesene Vasenbilder, pl. 205). On all these scenes the warrior on the right carries a Boeotian shield while the one on the left has a round shield, so that the argument that the warrior with the Boeotian shield on our chariot is identical with the one on the central panel because of the shape of the shield loses in force. The bird is probably again purely decorative: compare the birds on the contemporary bronze tripod of the Loeb collection (Chase, op. cit., pl. X) where flying birds are certainly used purely for space filling.

Furtwängler's theory that the man driving a chariot on the right panel is a heroized dead man rests chiefly on the fact that the horses are winged and must therefore be meant for supernatural beings. He compares the representations on Etruscan stelae from Felsina of figures evidently intended for the dead driving chariots with winged horses (cf. Notizie degli Scavi, 1890, pl. I A; J. Martha, L'Art étrusque, pp. 368 ff.). But it is noteworthy that in these stelae the artist found it necessary to make his meaning clear by representing the figure as swathed or by introducing a winged genius as an escort for the journey into the other world, while the horses are often not winged; showing clearly that the mere fact of winged horses has no special significance in this connection. Indeed, there are many instances in Greek and Etruscan art where horses are represented as winged merely to indicate speed (cf. e.g. Museo Etrusco Gregoriano II, pl. XXXVI, 3a; and Pausanias' description of the chest of Kypselos (Frazer's Translation, V, xvii, 7), where he mentions that the horses of Pelops are winged). On this subject see also F. Studniczka, Athenische Mitteilungen, 1899, p. 370; and Monumenti antichi XV, p. 214, fig. 90, where are figured two chariots of the same type as the one we are describing, and where one pair of horses have wings, the other not. Nor is the identification of the recumbent female figure with a per-

sonification of Earth convincing. A figure in exactly the same attitude occurs beneath two impetuous horsemen on a silver relief from Perugia in the British Museum (cf. E. Petersen, Bronzen von Perugia in Römische Mitteilungen, IX, 1894, p. 314, fig. 21). Here the horses are not winged and the identification of the recumbent figure with Earth seems impossible; but the representations are so similar that their interpretation must be the same. Petersen (loc. cit.) thinks the figure on the Perugia relief is a fallen Amazon. It seems more likely that we have here again a convenient device for filling up an awkward space.

Besides these principal reliefs, there are a number of minor decorations on the chariot: Between the panels on each side is introduced a nude male figure of the "Apollo" type in high relief, surmounted by a round boss. On the lower border of the central panel are two couchant rams in the middle, and a couchant lion at each end. Beneath the three panels, forming the outside decoration of the floor of the chariot, runs a frieze with animals and other figures in low relief. On the left are a centaur carrying a branch of a tree from which a hare is suspended (cf. P. V. C. Baur, Centaurs in Ancient Art, p. 97); a winged human figure; and a youth holding a panther. The central portion is missing. On the right are a lion attacking a bull, and a lion attacking a stag. The ends of the axles are decorated with lions' heads. The pole has at the lower end the fore part of a boar, while its upper end is fashioned in the form of an eagle's head. The eyes of both the boar and the eagle appear to have been inlaid. Lastly, the yoke terminates at each end in the head of an animal (lion?). All these decorative motives are more or less familiar in archaic Greek art.

This is the only complete ancient bronze chariot at present known and constitutes one of the most important examples of ancient repoussé work. As regards its origin, first its shape and then the style of its decorations must be considered. The body of the chariot, as already described, has a curved high front and straight low sides, all three parts being solid and having rounded tops. Analogies for this shape of chariot will be found in the following monuments, which, it will be noted, all came from Etruria:

- 1. Gold rings from Etruria of the "Italo-Ionic" class, dated about 600 B.C. (see A. Furtwängler, Antike Gemmen, I, pl. VII, 1-5, and III, pp. 84 ff.).
- 2. Black-figured "Italo-Ionic" vases of which the provenance is generally known to be Etruria; cf. A. Furtwängler, Antike Gemmen, III, pp. 85 ff., fig. 59; Archäologischer Anzeiger, 1904, p. 61, fig. 1; J. Sieveking und R. Hackl, Die kgl. Vasensammlung zu München, I, 838, p. 101; and

others enumerated by H. Nachod, Der Rennwagen bei den Italikern,

p. 52.

3. Archaic terracotta reliefs from Etruria; cf. G. Pellegrini in L. A. Milani, Studi e Materiali, I, p. 96, fig. 4 (from Toscanella and now in the Louvre); p. 101, fig. 8 (from Velletri, now in the Naples Museum); p. 103, fig. 9 (part of preceding frieze); also A. Furtwängler, Antiquarium zu München, Beschreibung, 1908, p. 17, Nos. 914–915 (914 is an exact duplicate of the one illustrated in Milani, op. cit. I, p. 96, fig. 4); and Monumenti antichi, XV, p. 214, fig. 90.

4. Bronze relief from the base of an archaic Etruscan figure from the

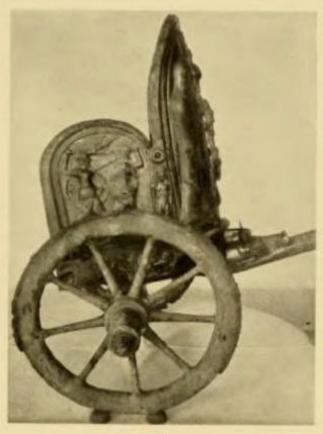
Tomba d'Iside; cf. G. Micali, Monumenti inediti, 6.

On Ionian monuments from Asia Minor, for instance on the Klazomenai sarcophagi, a similar form of chariot is found, but with open instead of solid sides; while the examples on the Athenian black-figured vases are of quite a different type. As regards the shape, therefore, our chariot is most closely connected with monuments from Etruria executed under Ionic Greek influence.

The wheels with nine spokes, like those of our chariot, are unusual. For a chariot also with nine-spoked wheels see a miniature example from Bactria in the British Museum (cf. O. Nuoffer, Der Rennwagen im Altertum, pl. 8, 48). On Asiatic and Ionic chariots the number of spokes is generally six, eight, ten, and twelve, while the archaic Greek chariots of the mainland have only four spokes. The high number of spokes in our chariot therefore brings it in connection with the Ionian class.

The style of the decorations confirms this evidence of an Etruscan execution under Ionic Greek influence. The figures are all more or less conventional without that lifelike animation which characterizes all Greek work. Moreover, there are many inaccuracies of detail, and the adaptation of the figures to the spaces they decorate shows that lack of dexterity which we should expect from an Etruscan imitator. The beauty and richness of the incised decorations are only another argument for the Etruscan origin, for it was just in such decorative work that the Etruscans are known to have excelled. G. H. Chase, in his publication of the Loeb Tripods in the American Journal of Archaeology, XII, 1908, pp. 312 ff., deals fully with the question of Greek or Etruscan workmanship of this chariot and decides in favor of the latter. Indeed, the most convincing argument for its being Etruscan is a comparison between it and these tripods, which are contemporary works of the same technique. Though just as archaic in character, the scenes on the tripods show a freshness, vitality, and facility of composition

which leave no doubt of their Greek origin. In fact, it must have been such works as these tripods, either imported from Ionia or made by Ionian artists in Etruria, that served as models for contemporary Etruscan art. On the Etruscan origin of the chariot see also E. R[obinson], Metropolitan Museum Bulletin, 1906, May, p. 82 f. Furtwängler in Brunn-Bruckmann,



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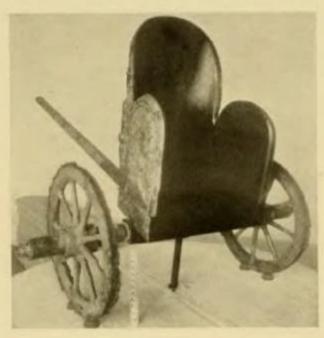
Denkmäler griechischer und römischer Skulptur, pls. 586-587, argues in favor of an Ionic Greek workmanship.

Closely allied in style to the decorations of our chariot are the fragments from another Etruscan chariot found at Perugia and now distributed among the Perugia, Munich, and British Museums (cf. E. Petersen, Athenische Mitteilungen, IX, 1894, pp. 253 ff.; A. Furtwängler, Brunn-Bruckmann, Denkmäler, pls. 588, 589). Compare also some chariot fragments of the same style and technique from Capua (W. Froehner, Collection Dutuit, II, p. 199, No. 250, pls. 190–195).

The date of the chariot is fixed not only on stylistic grounds, but by two Attic black-figured vases found in the same tomb (see p. 177). They are kylikes of the Kleinmeister type dating from about the middle

of the sixth century, and it is to this period that the chariot itself must belong.

The chariot was put together in this Museum from a heap of fragments. Its reconstruction is apparently correct. The pole, however, as has already been mentioned, was considerably longer, which would bring the yoke higher up from the ground and thus make it fit averagesized horses. For the obvious convenience of not having too large a

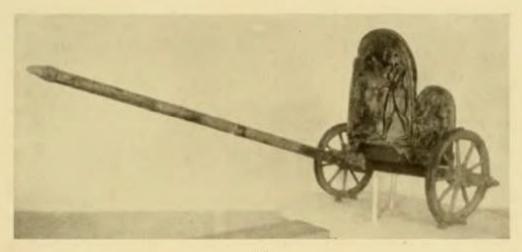


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case, the pole was not reconstructed to its full length. Furtwängler in his publication doubts the correctness of the lions' heads at the ends of the axle; but similar heads occur on a miniature chariot of Etruscan origin (cf. Museo Etrusco Gregoriano, pl. LXXIV, 11), so that their place seems assured. The inside rim of the central panel appears to have been decorated with an ivory band; the ivory fragments which were found have been mounted separately and are exhibited in the case with the chariot. From our modern point of view the chariot seems very small for actual use; but in representations of ancient chariots the proportion of a man to the chariot is the same, and it must be remembered that in races, for which such chariots were much used, lightness was one of the principal requirements. In fact, there is no evidence that the Etruscans used chariots for actual warfare. When they are thus represented on Etruscan monuments the scenes are always borrowed from Greek legends. Their chief use was apparently for races and triumphal

processions. On this subject see E. Saglio in Daremberg et Saglio, Dictionnaire, under currus, p. 1641.

Total height of chariot: 4 ft. 3½ in. (1.309 m.). Front: 2 ft. 9½ in. (84.5 cm.) high, 1 ft. 7¾ in. (50.2 cm.) wide. Each side: 1 ft. 6½ in. (47 cm.) high, 1 ft. 2¾ in. (37.5 cm.) wide. Each wheel: 2 ft 1¾ in. (65.5 cm.) in diameter. Length of pole as restored: 6 ft. 10¼ in. (2.9 m.). It was found in 1902 in a tomb near Monteleone, on the ancient Via Cassia, at the foot of a little hill called "Il Capitano;" for the other objects found in this tomb see p. 177. It then passed through several hands and was finally exported to Paris. While there, it was purchased in 1903 by this Museum. When found, it was in a very fragmentary condition, having evidently fallen on



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its right side after the wood corroded. It arrived at the Museum still in fragments and was here cleaned and put together by Charles Balliard. The wood foundation is entirely new, but no new pieces of bronze were inserted. From some remains of the ancient wood still preserved in the wheels it could be determined that it was walnut. Published by A. Furtwängler, Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, pls. 586, 587; P. Ducati, Jahreshefte des oesterreichischen archäologischen Instituts, XII, 1909, p. 74; J. Offord, Revue archéologique, 1904, III, pp. 305-306; F. Barnabei, Nuova Antologia, vol. 194, Marzo-Aprile, 1904, pp. 643 ff.; E. Petersen, Römische Mitteilungen, 1904, p. 155 (without illustrations and referred to as perhaps a forgery); E. R[obinson], Museum Bulletin, May, 1906, p. 82 f. (not illustrated); H. Nachod, Der Rennwagen bei den Italikern, 1909, p. 44; Stuttgarter Antiquitätenzeitung, 1903, No. 51, p. 404; G. H. Chase, American Journal of Archaeology, 1908, pp. 311 ff.; Le Musée, 1904, May-June; Scientific American, November 28, 1903, p. 385; New York Tribune, Illustrated Supplement, October 18, 1903, p. 8 f.; Harold N. Fowler, The Chautauquan, September, 1905, pp. 50 ff. The green patina has been partly removed, exposing the beautiful golden color of the bronze. Acc. No. G.R. 471.

45 HANDLE OF A VASE. The upper attachment, by which it was joined to the rim, is decorated in the centre with a female mask, and at each

end with the fore part of a lion couchant (the one on the right is missing). The lower attachment where the handle was joined to the body of the vase, is in the form of two human heads in profile, back to back, with a tongue pattern above and two volutes and an inverted palmette below. Greek, sixth century B.C.

Height, 5⁵ in. (14.8 cm.). Purchased in 1907. Described by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, p. 89, No. 5. Cast. Dark green patina. The only missing part is the right lion from the upper attachment noted above. Acc. No. 07.-286.103.



45

46 RELIEF OF BOREAS. Boreas, the personification of the North wind, is represented as flying, the attitude being characteristic of early representations of forward motion. He is kneeling on one knee; his right hand is held against his side, the left is extended and bent sharply at the elbow with hand held open. He has two large wings on his back, which are spread so as to form a background. He wears a short chiton of peculiar shape consisting of a tight-fitting jacket with skirt and short sleeves, ornamented with zigzag lines round the neck, down the front, and round the edges of the sleeves and skirt. He also wears winged shoes and a cap. He is bearded and has long hair, which hangs down in a broad, flat mass

behind and is arranged in a series of spiral curls over the forehead. The base, also in relief, ends in a volute on each side.

The modelling of the features is primitive, and the muscles of the arms and legs have been unduly accentuated. As is usual in works of this period, the upper part of the body is represented in full front, while the lower is in profile, the dividing line being formed sharply at the waist with no attempt at gradual transition. The com-



46

position, however, is spirited and in spite of its limitations conveys the

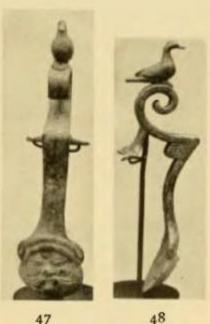
idea of lively movement successfully. Greek, sixth century B.C. It is uncertain what object this relief originally decorated.

Height, 48 in. (11.7 cm.). Purchased in 1910. Said to have come from Greece. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1911, pp. 92, 94, fig. 5. Cast. The back is perfectly smooth and flat. The green patina has been mostly removed. Intact, but the surface is somewhat rubbed in places. Acc. No. 10.230.2.

47, 48 PAIR OF HANDLES FROM A VASE. Each ends below in a mask of Seilenos, above in a volute, bent back at a sharp angle and surmounted by a bird (duck?). Inside the angle on either side is a conven-

tionalized palmette. The Seilenos masks are represented with horses' ears, and with thick beards and moustaches. These, as well as the hair over the forehead, the eyebrows, and the eyelashes are carefully rendered by incised lines. There are slight differences in the two handles; for instance, in the wings and feet of the birds and in the shape of the ears and eyes of the Seilenoi, from which it follows that they were not cast from the same mould (cf. p. xx).

The workmanship is Greek or Etruscan of the end of the sixth or beginning of the fifth century B.C. Compare a similar pair of handles in Dresden figured in Archäologischer Anzeiger, p. 225, fig. 19.



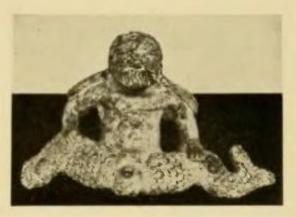
Height of each handle, 816 in. (20.4 cm.). Gift of Henry G. Marquand, 1897. Said to have been found at Arezzo. Published by C. H. Caffin in Harper's Weekly, October 30th, 1897. Cast. Patina light green and crusty. Preservation excellent; one handle is intact, and the only missing part in the other is a piece of the attachment. Each handle was joined to the vase by means of three rivets, one below in the beard of Seilenos, and two in the attachment in the upper part. Acc. Nos. G.R. 46 and 47.

49 ORNAMENT FROM A ROUNDED OBJECT. It is in the form of a Triton, with human head, arms, and body, but with two fish-tails in place of legs, on which he is leaning both hands. He is bearded and has long hair, which spreads out behind in fanlike fashion. Incised lines are used for the scales of the fish-tails, the beard, and the hair, the latter being

represented by small circles where it lies close to the skull, and a series of long grooves with a beaded edge where it spreads out behind.

The execution is rather coarse, the modelling being very superficial. The style is archaic, probably Etruscan. It is possible that this ornament, like No. 67, was attached to a helmet.

Height, 15 in. (4.1 cm.). Width, 23 in. (6 cm.). Gift of Henry G. Marquand, 1897. Said to have been found at Cordiano, in Etruria. Unpublished. Cast. Green patina. The end of the right fish-tail and part of the beaded edging round the hair are missing. Acc. No. G.R. 43.



49

50, 51 PAIR OF HORIZONTAL HANDLES, probably from a hydria. The attachments are in the form of lanceolate leaves and are decorated with Seilenos masks and designs of scrolls and palmettes, in relief.

Effective, but rather cursory work of the archaic period.

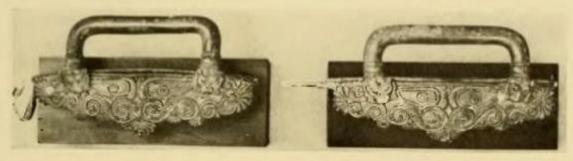




51

Height of each, 5½ in. (13.9 cm.). Greatest width of 50, 5¾ in. (14.5 cm.), of 51, 5¾ in. (14.2 cm.). Purchased in 1910. Said to be from near Rome. Mentioned in the Museum Bulletin, December 1910, p. 275. Cast. Patina blue-green and crusty. Preservation good. Acc. Nos. 10.210.32 and 10.210.34.

52, 53 PAIR OF HORIZONTAL HANDLES from a large round bowl. The base of each, by which it was riveted to the bowl, is decorated with a beautiful design of scrolls and palmetres, with a pair of eyes in the centre, similar to those which occur on Attic and Ionic kylikes of the period. The attachment of the handle proper to the lower part is



52 53

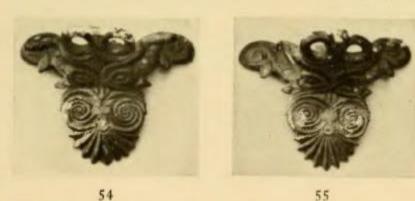
formed by fore parts of lions. On the upper side of each handle is a moulded decoration of two pairs of lines running lengthwise with short horizontal lines between them.

The execution is careful and spirited. The style is archaic Greek, of the sixth century B.C.

For the use of eyes as decorations in Greek art, see J. Boehlau, Die ionischen Augenschalen, in Athenische Mitteilungen, 1900, p. 76.

Length of each, 5\(^3\) in. (14.5 cm.). Purchased in 1907. Described by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, p. 89, Nos. 3, 4. Cast. Smooth, olive-green patina. Slightly chipped in various places; otherwise intact. Fragments of the original bowl still remain attached. Acc. Nos. 07.286.101, 07.286.102.

54, 55 PAIR OF ATTACHMENTS for the swinging handle of a pail



(situla). Each is composed of a design of scrolls and palmettes, with serpents intertwined. The effect of the whole is extremely decorative. Sixth century B.C.

For examples of situlae showing similar attachments, see Museo Borbonico, vol. IV, pl. XII and vol. VI, pl. XXXI.

Height of 54, 2 in. (5 cm.). Height of 55, 17 in. (4.7 cm.). Purchased in 1908. Probably from Cività Castellana. Referred to in the Museum Bulletin, May, 1909, p. 81. Cast. Smooth, grayish-green patina, with light green patches. Both attachments are somewhat chipped in places, and in 54 the serpent head on the left is missing; otherwise the preservation is excellent. The rivets by which each attachment was joined to the pail are still preserved. Acc. Nos. 08.258.8 a, b.

56 STATUETTE OF A GIRL STANDING. She stands erect with the left foot slightly advanced. The right arm is bent forward at the elbow and probably held some object; the left is lowered and is grasping a fold of the drapery. She wears a long-sleeved chiton and a himation, arranged in broad vertical folds and passing from the right shoulder to below the left arm; also laced shoes with upturned pointed toes, rosette-shaped earrings, a necklace of beads, and a fillet decorated with three rosettes. Her hair is long and hangs down her back in a broad mass, the individual hairs being indicated by incised lines of great delicacy.

Ornamental borders are incised on both the himation and the chiton as follows: cross-hatchings on the lower edge of the chiton and along the left side of the himation; cross-hatchings with a row of dots on the upper and lower edges of the himation; a row of dots round the arm-holes and up both sleeves; zigzag lines and a row of dots on the upper edge of the chiton. Scattered over the surface of the chiton are small punctured designs of triple spirals 30. The lower corners of the himation end in tassels.

The period to which the statuette belongs can be fixed without difficulty as the latter part of the sixth century B.C., both from its general style and from the resemblance as regards attitude and dress to the "Akropolis maidens" and similar marble, bronze, and terracotta figures of that time. That it is Etruscan and not Greek is shown by the mistakes made in the rendering of the garment (see below), which betray the hand of the copyist. It is also noteworthy that the shoe with turned-up toe was the regular shape employed by the Etruscans during the archaic period (cf. representations on paintings of the period, e.g. J. Martha, L'Art étrusque, pl. IV, and figs. 285, 286; and numerous archaic Etruscan statuettes); while in Greek art it occurs only occasionally, e.g. on a Spartan relief (cf. Annali dell'Instituto, 1870, pl. Q); on the "Harpy Tomb" (A. H. Smith, Catalogue of Sculpture in the British Museum, I, No. 94).





This is one of the finest Etruscan statuettes in existence. It has all the grace and delicate charm which distinguish archaic Greek art without giving any suggestion of artificiality due to imitation. The features are carefully modelled and no longer in the primitive manner, but in the developed archaic style. The eyes are slightly narrowed and the eyeballs not so prominent as in the earliest figures. The representation of the mouth is also more adequately dealt with; for it is no longer a simple curve or line with turned-up ends, resulting in the archaic smile, but is carefully modelled, an effort being made to form a transition from the extremities of the lips to the cheeks. The chin and the cheek-bones are still strongly marked, as always in archaic art, but no longer with any exaggeration. The neck is thick-set and the formation of the throat is hardly indicated, but in the rest of the figure there is a distinct attempt to make the form of the body show through the drapery, the rendering of the chest being particularly good. Noteworthy also is the careful indication of the finger nails.

An analysis of the dress, however, betrays the copyist, for it clearly shows that the artist did not understand what he was representing. The most glaring mistake is the rendering of the himation. Instead of making it pass round the figure front and back, he has treated it merely as a sort of front panel, terminated on both sides and not appearing at all on the back. This treatment results in a mass of contradictions, such as the absence of a clear boundary line between the chiton and the himation on the right arm; the meaningless addition of a slit running half-way down the chiton on the right side; the indication of a series of punctured oblique lines along the right side of the himation, doubtless meant to represent the folds of a zigzag outline which are formed in other examples by the loose material hanging right and left of the sleeve, but which have no raison d'être here since there is no such loose material. There are also some minor errors. The folds caused by the lifting of the garment with the left hand are not made to converge to the point from which the garment is pulled. The thickness of the chiton, though rightly represented where it comes in contact with the arms and legs, is not shown round the neck, the edge being marked merely by incised lines. No attempt is made to represent the characteristic little folds on the upper part of the chiton; the oblique wavy lines incised on the right side refer to the wrinkles caused by the insertion of the brooches to form the sleeve.

An examination of the treatment of the hair will show the same combination of skilful rendering of detail with a curious lack of understanding of the structure of the whole. The arrangement chosen is that found on some of





the Akropolis statues (cf. No. 671, H. Lechat, Au Musée de l' Acropole d' Athènes, p. 153, fig. 9), except for the omission of the locks falling in front. The hair is parted in the middle and combed to either side, presenting a wavy outline over the brow, and allowed to fall loose on the back. In addition, a strand of hair is carried forward from the top of the head, forming a long loop over each temple, and then brought back behind the ears. In our statuette these loops are not rounded off properly, but are represented as cut off sharp at their lower ends, which gives them the singular appearance of separate tufts of hair. The general effect, however, is admirable; and especially at the back, where the hair hangs loose, it has a very life-like appearance, the smooth, glossy surface being represented with quite extraordinary ability.

The decorative borders on the dress, the fillet with rosettes, the necklace, and the rosette-shaped earrings, all find analogies on Greek representations. The tassels at the ends of the himation are commonly found on representations of this garment on vase-paintings.

That the Etruscan artist succeeded sometimes in correctly representing the complicated form of himation which he here attempted is shown by several specimens (cf. e.g. E. Babelon et J.-A. Blanchet, Bronzes antiques de la Bibliothèque Nationale, No. 206; G. Dennis, Cities and Cemeteries of Etruria, II, p. 233), which, though of inferior execution, at least carry the garment round the whole figure and thus preserve its inherent character as a mantle. It is, therefore, the more surprising that a maker who did so careful a piece of work as our figure should be so little conversant with what he was representing. The possibility suggests itself that he was copying from a vase-painting or from a relief, and, being himself unfamiliar with the garment, naturally came to grief when he had to represent the back.

With regard to the interpretation of the figure, it is impossible in the absence of any definite attributes to identify it with any goddess or particular person; for, though the object grasped in the right hand is missing, there can be no doubt that it was some fruit, flower, or animal, such as make up the offerings held by the Akropolis statues. We must call this statuette, therefore, simply a maiden, perhaps placed as a votive offering in some sanctuary.

Height, 11 16 in. (29.4 cm.). Lent by J. Pierpont Morgan, 1910. Published by G. M. A. Richter in the American Journal of Archaeology, XVI, 1912, pp. 343 ff., pls. III-IV. Cast solid. Smooth, olive-green patina. The only missing parts are the right hand from above the wrist and the left foot. The surface is corroded in places, especially on the face.

57 HANDLE OF A PATERA IN THE FORM OF A WINGED GODDESS. Her right hand is placed on her right shoulder, her left is

held by her side. The upper part of her body is nude, but from below the waist she is draped in a himation. She wears a necklace, bracelets, and a high head-dress. Her hair is parted in the middle and hangs down behind. The feathers of the wings are indicated by engraved lines. On her head is the attachment of the patera in the form of a curved ivy-leaf. To the base of the figure a ring is attached to serve for suspension.

Coarse Etruscan work of early style.

Total height, 81 in. (20.6 cm.). Height of figure, 513 in. (14.7 cm.). Purchased in 1896. Unpublished. Cast solid. Patina green. Intact. Acc. No. G.R. 45.



57

58 STATUETTE OF AN ARCADIAN PEASANT (?) He stands erect with the left foot slightly advanced. Both arms are hanging down and are bent a little at the elbow. In his right hand he holds obliquely a stick, the top of which is broken off; in his left he held in the same position a similar object, which is now missing. He wears a pilos, or pointed hat, and a square, heavy mantle, which is fastened across his breast by a long pin, and is decorated on its side edges by a short fringe with pendants at the corners. The head is rather large in proportion; the hair is combed straight into the forehead and cut short; the nose is thin with scarcely any indication of the nostrils. The figure stands on a thin oblong plinth, the upper face of which bears the inscription, roughly incised: OAVARAIANESVIRTOITANI Φανλέας ἀνέθυσε τῶ Πανί (Phauleas dedicated it to Pan). [For the use of άνέθυσε for άνέθηκε see F. Studniczka, Athenische Mitteilungen, 1905, p. 65.] The two holes in the plinth served for fastening. The under side of the plinth is left rough, except for a small, smooth, oval surface in the centre.

The workmanship is careful and may be attributed to a local artist working at the end of the sixth or the beginning of the fifth century B. C. In style this should be compared with the bronzes found at Lusoi, and described by A. Furtwängler, Sitzungsberichte der kgl. bayerischen Akademie, 1899, II, pp. 566 ff.

This is one of a number of archaic bronzes which were found near

Andritzena in Southern Arcadia. The others are published by P. Perdrizet in the Bulletin de correspondance hellénique, XXVII, 1903, pls. VII-

IN, p. 300. Pan was the chief god of the Arcadian peasants; it is therefore appropriate for Phauleas, who, to judge from the costume, was probably a peasant of the district, to dedicate his offering to this god.

Height, 4 in. (10.1 cm.). Purchased in 1908. Found near Andritzena, close to Hagios Sostes. Formerly in the collection of E. P. Warren at Lewes, England. Published by E. R[obinson] in the Museum Bulletin, May, 1909, pp. 78, 81, fig. 4, and by F. Studniczka (who thinks the statuette may represent Hermes) in the Athenische Mitteilungen, 1905, pp. 65 ff., pl. IV. Figured in S. Reinach, Répertoire, IV, p. 39, No. 5. Cast solid. The patina is black with green patches, smooth, and hard. Preservation good. The only missing parts are the right front corner of the plinth, the top of the stick in the right hand, and the attribute in the left hand. A piece at the back of the neck and mantle has been filed off. Acc. No. 08.258.7.

59 STATUETTE OF A MAN PLAYING THE LYRE. He stands erect holding in his left hand a lyre, of the shape derived from the early tortoise type, and playing on it with a plectrum which he has in his right. He wears a

long chiton, girt at the waist, the characteristic costume of lyre-players. At the bottom is engraved a border, and the garment itself is covered with a pattern composed of groups of small circles; the folds are indicated by a series of rigid parallel grooves crossing the front diagonally. The back of the sounding-board of the lyre is decorated with a rosette, incised. He is bearded and his hair is combed straight behind, with a series of short waves in front. He wears a fillet on which are traces of gilding. On the back is incised aninscription: DOLI+OEMAMEOEKEM Δόλιχος μ'ανέθεκεν (Dolichos dedicated me) in letters of archaic Attic shape.

The workmanship is crude and belongs to the end of the sixth century B.C.



58



59

Height, 31 in. (7.9 cm.). Purchased in 1908. Said to have been found at Elis, near Achaia. Published by E. R[obinson] in the Museum Bulletin, May, 1909, pp. 78, 81, fig. 3. Figured in S. Reinach, Répertoire, IV, p. 182, No. 4. Cast solid. The smooth, shiny, olive-green patina may be modern. Preservation excellent. Acc. No. 08.258.5.

60 STATUETTE OF APOLLO. He stands in a rigid attitude with the left foot advanced. Both arms are bent at the elbow, with the hands

extended in front of him. In the left hand he grasps his bow, and in the right, outstretched, he held another object, only traces of which remain. He wears a chlamys, which is draped over the figure in shawl fashion, with two ends hanging over the shoulders in front, and reaching nearly to the knees behind. He also wears high shoes, the lacings and other details of which are indicated by incised lines. He has long hair, which is caught up in a loop behind, with the ends hanging loose, and is held by a narrow fillet. In the top of the head is a small bronze nail, probably the base of an ornament. The figure stands upon a flat oblong base, divided into two steps, undecorated.

Advanced archaic style, probably end of the sixth century B.C.

It is noteworthy that the chlamys ends squarely at the bottom, not in a curved line as would be the case were it semicircular or crescent-shaped on one of its four sides, as described



60

by Plutarch and Pliny (cf. the references given by E. Saglio, in Daremberg et Saglio, Dictionnaire, under chlamys, p. 1115).

The style of head-dress represented in this statuette is common on archaic Attic and Ionic male figures and is identified by some writers with the κρώβυλος of Greek literature (cf. E. Pottier, Daremberg et Saglio, Dictionnaire, under crobylus, p. 1571).

Height, 4½ in. (11.4 cm.). Purchased in 1907. Said to have been found at Hagios Sostes, near Andritzena (Phigaleia) in Arkadia. Published by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, pp. 89-90, No. 1, Fig. 2. Cast solid. Green patina, hard and smooth. Preservation excellent, except that the

upper end of the bow, the object in the right hand, and that on top of the head are missing. Acc. No. 07.286.91.

61 GROUP OF SEILENOS AND A NYMPH. He is represented kneeling on one knee placing his left arm round the nymph, who is sitting

on his shoulder. His right arm is lowered and bent sharply at the elbow (the forearm is missing). He looks up at her in an appealing way, while she raises her hands (only the right is preserved) as if to ward off his advances. He is nude and has a beard, moustache, and long hair round which is tied a fillet. His legs end in horse's hoofs, and he has horse's ears and a tail (now missing). She wears a chiton and himation, of the style of the Akropolis Korai, and shoes; also a fillet decorated with three rosettes. She has long hair which falls down her back and is tied at the bottom.

The execution is excellent; both the nude, vigorous body of the Seilenos and the dainty, draped figure of the nymph are beautifully modelled, and all details, such as the incised lines for the hair and the little folds of the garments, are carefully rendered. Moreover, the group is full



61

of the naïve touches which constitute so much of the charm of archaic Greek art. The style is that of the end of the sixth century B.C.

The type of Seilenos with hoofs was popular in Ionia and Etruria during the archaic period, but in Attica it occurs only occasionally (cf. the list of monuments given by H. Bulle, Die Silene in der archaischen Kunst der Griechen, pp. 1–15). Moreover, the Ionian type of Seilenos is of a more bestial character than the Attic and is often treated with broad humor (cf. E. Kuhnert, in Roscher's Lexikon, under Satyros, p. 449). The obvious sensuality of our Seilenos, therefore, as well as the presence of the hoofs, connect him more closely with the Ionian monuments, and the group is probably of Ionian workmanship, or perhaps Etruscan under Ionian influence.

A Seilenos and a nymph are often associated in archaic art; and the rape of a nymph by a Seilenos is a favorite subject on coins from Thasos and Lete (cf. P. Gardner, Types of Greek Coins, pl. III, 1, 28). See also the terracotta group from Olympia (G. Treu, Olympia, III, Die Bildwerke in Stein

und Thon, pls. VIII, 1-2, VII, 2-3, pp. 37, 38, fig. 41) and the bronze groups figured in S. Reinach, Répertoire, II, p. 64, 3, 5. For representations of centaurs carrying nymphs cf. P. V. C. Baur, Centaurs in Ancient Art, Nos. 190, 191, 325, 326.

Height of group, 3½ in. (10 cm.). Height of Seilenos, 2½ in. (6.5 cm.). Height of nymph, 3 in. (7.6 cm.). Purchased in 1912. Published by G. M. A. R[ichter] in the Museum Bulletin, December, 1913, pp. 267, 270, fig. 5. Cast solid. The green patina has been almost entirely removed; otherwise the condition is excellent, the only missing parts being the right forearm of the Seilenos and his tail, and the left hand of the nymph. The nymph is not actually attached to the Seilenos' left shoulder, but is joined to him in three places—to his left knee, his left hand, and his hair. Acc. No. 12.229.5.

62 STATUETTE OF HERAKLES. He is kneeling on one knee, in the attitude characteristic of early representations of rapid forward mo-

tion. His right arm is raised, the left held forward. He is nude, except for a lion's skin, which is wound round his waist. His hair is short and straight, with a row of spiral curls, worked in relief, over his forehead.

The execution of this figure is excellent. The body is vigorously modelled and the head and the lion's skin are worked with great delicacy. The style, though still archaic, is much more advanced than in the other running figure described above (No. 16). The upper part of the body is no longer in full front, but turned partly sidewise, and the portrayal of the features is



62

more successful, the eyes being sunk below the brow and cheeks, and no longer unnaturally large. The lips, too, are well modelled; but the transition between them and the cheeks is not yet properly shown, and the ears are placed too high; the rendering of the body, with the thick, heavy thighs, also shows the hand of the early artist. The probable date is the end of the sixth century B.C.

Both from the presence of the lion's skin and the position of the arms this statuette may be identified as Herakles. For Herakles in rapid forward motion with right arm raised and swinging the club, and with bow held out in his left is a favorite type for this hero in early Greek art (cf. A. Furtwängler, in Roscher's Lexikon, under Herakles, § 2141 ff.). Though the attri-

butes are now missing, both hands having been broken away, it is doubtless with these two weapons that we should complete the figure.

The small attachment on the left knee shows that the statuette was originally joined to another object. This object must have been a tripod similar to those found at Chiusi, on which figures of similar style and with similar attachments occur (cf. especially Monumenti dell' Instituto, VI and VII, pl. LXIX; and J. Roulez, Annali dell' Instituto, 1862, pp. 189 ff.).

Height, 3 16 in. (7.8 cm.). Purchased in 1912. Published by G. M. A. R[ichter] in the Museum Bulletin, December, 1913, pp. 268, 270, fig. 7. Cast solid. Smooth, grayish-green patina with blue patches. Both hands are missing and the surface is encrusted in a few places; otherwise the condition is excellent. Acc. No. 12.229.4.

63 STATUETTE OF A YOUTH carrying a pig on his shoulders. A youth of short, stocky build with highly developed muscles stands erect,

with the right foot slightly advanced; both arms are raised to hold the pig, which he grasps by the left hind leg and the right fore leg. Round his waist he wears his garment rolled up like a rope with the ends tucked in and hanging over in front. In his hair is a fillet. Small incised lines are used to indicate the hair of the youth and the bristles of the pig. The figure stands on a small, round base with concave sides decorated with a beaded moulding above.

The modelling is excellent and the pose very lifelike, the only signs of archaism being in the treatment of the hair and face. The workmanship is probably Etruscan, of the early part of the fifth century B.C. For a statuette of somewhat similar style cf. Archäologischer Anzeiger, 1902, p. 111, fig. 3.

Height, with base, 43 in. (11 cm.); height, without base, 3% in. (8.5 cm.). Purchased in 1906 from an English collection. Said to have been found at Sirolo, near Ancona. Published by G. M. A. R[ichter] in the Museum Bulletin, February, Cast solid. Patina light green, smooth, and hard. only the lower part of the right hind leg of the pig is missing. The surface

is slightly corroded in places. Acc. No. 06.1092.



63

1907, pp. 17-18, fig. 2. Preservation excellent;

64 STATUETTE OF A NUDE YOUTH. He stands erect with his weight chiefly on his right leg and the left a little advanced. His left arm is held downward with hand open; the right is somewhat extended

and held a staff or other rounded object, which is lost. He has short, closely curling hair.

Both the pose and the modelling of the figure show the freedom of the fully developed style; but the face is archaic and is roughly executed. The workmanship is Etruscan.

The base is ancient, but does not belong to the statuette, the patina being quite different from that on the figure.

Height, 4 in. (10.1 cm.). Purchased in 1896, Provenance unknown. Unpublished. Cast solid. The patina of the statuette is hard, smooth, and dark green; that of the base is crusty and blue-green. The object held in the right hand is missing. Acc. No. G.R. 25.

65 STATUETTE OF A NUDE YOUTH.

He stands erect with the left foot advanced and

64

both arms held away from the body in a downward position. Each hand is clutching some object. He has long, wavy hair.

Coarse Etruscan work of the later archaic period.

Height, 4¹8 in. (10.4 cm.). Purchased in 1896. Unpublished. Cast solid. Patina green and crusty. Parts of both objects appear to be missing. The surface is corroded. Acc. No. G.R. 279.

66 HANDLE OF A VASE IN THE FORM OF A YOUNG GIRL bent backward. She is leaning against and placing both hands on the upper attachment, which terminates at each end in an animal's head. This attachment is curved and was fitted upon the rim of the vase, which,



65

to judge from the curvature, must have been a trefoil oinochoë. The figure is nude and has long hair, which is arranged in a series of curls across the forehead and hangs down behind in a broad, flat mass covering the cen-

tral part of the attachment. Her feet rest on a plaque fashioned in the form of a Gorgoneion with protruding tongue.

The pose is very graceful and the workmanship spirited. It is Greek

and belongs to the late archaic period, that is, to the first half of the fifth century B.C.

Height, 5 in. (12.6 cm.). Width of upper attachment, 31 in. (8.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5012. Illustrated in the Cesnola Atlas, III, pl. LXVI, 3, where it is said to have been found at Curium and in L. P. di Cesnola, Cyprus, pl. IV, where it is said to have been found at Dali. Cast solid. The powdery green patina has been mostly removed. The surface, especially in the lower part, is extensively corroded, and the details are blurred. The legs have been broken just above the ankles. Acc. No. C.B. 448.



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67 SMALL ORNAMENT FROM A HELMET OR OTHER ROUNDED OBJECT. It is in the form of a bust of an archaic Satyr, bearded, winged, and with horse's ears. The bust includes the arms, which are sharply bent at the elbow, with the hands resting against the wings, palms outward. The hair falls in three long curls at either side of the

head, and between these at the bottom the design terminates in an inverted palmette, springing from a pair of scrolls or volutes.

Both for the manner in which it is composed and for the exquisite character of the workmanship, this is an especially charming piece of conventionalized ornament. The skill displayed in the modelling leads to the suspicion that the archaism is at least partly an affectation, sought consciously for the effect of style which it



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gives. The minute care with which the lines of the hair, beard, and wings are engraved is worthy of note. It is probably an Etruscan work of the beginning of the fifth century B.C.

For similar busts see W. Helbig, Annali dell' Instituto di corrispondenza archeologica, XLVI, 1874, pp. 46-48, tav. d'agg. K, figs. 3 and 5, and E.

Babelon et J.-A. Blanchet, Catalogue des Bronzes antiques de la Bibliothèque Nationale, No. 417. Helbig, op. cit., thinks that these ornaments were attached to helmets, since a helmet, found in the Marches and now in the Museo Etrusco in Florence, shows some ornaments of not dissimilar nature still in place.

Height, 1\frac{1}{4} in. (3.2 cm.). Width, 1\frac{9}{16} in. (4 cm.). Gift of Henry G. Marquand, 1897. Said to have been found in a fifth-century grave, in the Necropolis of Falerii (Cività Castellana). Unpublished. Cast. Patina smooth, shiny, olivegreen, with crusty light green patches. Preservation excellent; the only missing parts are the tip of the right ear, chips off the left ear, and the ends of the fingers of the left hand. Acc. No. G.R. 36.

73 STATUETTE OF A COCK. He stands on a small rectangular plate, with feet close together. The details are indicated by incised lines.

Probably early (sixth century B.C.). It was perhaps used as an attachment to some object.

Height, 15 in. (4.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4858. Cast solid. The green patina has been largely removed. Acc. No. C.B. 289.



73

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ABOUT 480 TO 450 B.C.

77 MIRROR STAND, IN THE FORM OF A BEARDED MALE FIGURE, PROBABLY ZEUS. He stands upon the right leg, with the left foot slightly advanced. He wears a himation, which passes over the left shoulder and under the right, leaving the arm and part of the breast bare. In the right hand, which is clasped, he held some object, which may have been a thunderbolt, but could hardly have been a sceptre or staff because of the angle at which the hand is carried. The left hand, extended, with the palm upward, evidently also held something, and from analogies this may have been an eagle or a phiale, though there are no traces of it visible through the corrosion of the surface. The hair and beard are represented by finely incised lines, the hair being coiled behind around a narrow fillet which encircles the head. The eyelids are represented by sharply defined ridges and the irises are in relief. The

mirror-attachment, which rises directly from the head, terminates at each end in a scroll and half palmette; in the centre is a lotos flower,

lightly incised. From the back rises an extra support in the form of a palmette.

The combination of archaic elements, such as those evident in the treatment of the face, the extreme breadth of the shoulders as compared with the hips, and a certain degree of rigidity in the pose, with a relative amount of freedom in the arrangement of the drapery, show that this figure belongs in the transitional period, and its date is probably about 480-470 B.C.

The fact that this figure was used as the stand for a mirror is of especial interest, for while a number of figures of the archaic Apollo type which served as mirror-stands have been found



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(cf. A. de Ridder, Daremberg et Saglio, Dictionnaire, speculum, p. 1425, references cited in Note 3), this is apparently a unique example of the employment for such a purpose of an image of Zeus or any other adult male type. It should be noted that T. Wiegand in his recent article on the Bronzefigur einer Spinnerin, in the 73tes Winckelmannsprogramm, p. 19, Note 6, claims that no supports of mirrors in the shape of male figures have been found, and that those usually taken for such are handles of paterae or the like. But certainly No. 514 in the British Museum (H. B. Walters, Catalogue of Bronzes, pl. XVI), No. 84 in A. Furtwängler, Collection Somzée, pl. XXXII, and our specimen have attachments which could have served only for the insertion of a thin disk like a mirror.

Height, 5½ in. (14 cm.). Purchased in 1906. From Greece. Referred to in the Museum Bulletin, February, 1907, p. 17. Cast solid. The crusty, green patina has been removed in places. Well preserved; only the objects held in the hands, part of the thumb and of the left hand, and the base of the figure are missing. Acc. No. 06.1098.

78 STATUETTE OF A DISKOS-THROWER. He stands firmly on both legs, the right a little in advance, in an attitude preparatory for intense action, as is seen by the way the toes are represented as clutching the ground. The left hand is raised and holds the diskos level with his head. The right arm is missing from below the shoulder, but, from representations







of a diskos-thrower in the same position on a red-figured vase in the Ashmolean Museum, Oxford, No. 561, and on one in Munich (cf. J. D. Beazley, Journal of Hellenic Studies, vol. XXXI, 1911, pl. VIII, 2), we may infer that the arm was lowered and bent at the elbow with the hand held open.

This statuette is one of the most important pieces in our collection. Indeed, the splendid proportions of the figure, the beautiful, simple modelling, and the harmonious pose, make it a masterpiece of Greek art. Moreover, it derives peculiar importance from the fact that it belongs to a period of Greek sculpture of which very few examples have survived, namely, the beginning of the so-called transition period, between the archaic and the fully developed style; for a detailed examination of our statuette will show that mixture of an advanced technique with archaic traits which is characteristic of this period. Though the figure is beautifully modelled, some parts, such as the muscles of the arms and of the calves are unduly accentuated; also, the face is still distinctly archaic in character; the ears are of primitive form and placed too high; the hair is done in a solid mass like a close-fitting cap, the individual locks having probably been indicated by incised lines, as in No. 79, though no trace remains of these now; the eyelids are too heavy, and the mouth is not yet successfully represented, because, though the archaic smile has disappeared, the corners of the mouth are now turned down too far.

From these indications the date of our statuette must be about 480 B.C. The school to which it belongs is somewhat difficult to determine. During this period a revulsion had taken place in Athens from the influence exercised by Ionian art with its rich draperies and elaboration of details to a severer type, which, though it was probably partly due to natural development at home, certainly received a great impetus from the stern ideals of contemporary Dorian art. It is naturally difficult under these circumstances, especially with the scanty material at our command, to distinguish Attic work showing Dorian influence from genuine products of the Dorian school. However, though our statuette has the broad shoulders and strongly developed muscles associated with the Argive school of the second half of the fifth century, a type which was probably inherited from the former generation of sculptors, its general proportions are distinctly more slender, an impression conveyed by the small head and long legs. This will be particularly noticeable when we compare the diskos-thrower with the fine but thick-set statuette from Ligourio, near Epidauros, which is now in Berlin (cf. A. Furtwängler, Eine argivische Bronze, in the 50tes Programm

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zum Winckelmannsfeste). Moreover, the closest analogy to our statuette in general type is the Harmodios of the Tyrannicides, which has the same agility and animation and which we know to have been an Attic work. Probabilities, therefore, are in favor of an Attic origin for our figure.

It is also noteworthy that our statuette has two peculiarities—the marked eyelids with sunken eyeballs and the mouth with drooping corners—which are to be found in several Athenian works of the period, such as the Kore of Euthydikos and the head of a youth in the Akropolis Museum in Athens, and have been traced directly to Doric influence (see H. Lechat, La Sculpture attique avant Phidias, pp. 353–386).

The attitude of the statuette is not to be interpreted as that of a youth holding up a disk merely as an emblem of his occupation, but rather as that of an athlete in one of the regular positions gone through in the process of disk-throwing. E. Norman Gardiner in his account of the art of disk-throwing as practised by the ancients (Greek Athletic Sports and Festivals, pp. 313-337) has shown that though the swing of the diskos was always the same, namely, in a vertical not horizontal arc, and the actual throw was invariably made from a position like that of Myron's Diskobolos, the pre-liminary stances and movements varied. One of them is illustrated in our statuette. From this position the diskos would be raised above the head with both hands, then swung downward and backward preparatory for the final throw-off. For representations on vases of diskos-throwers in attitudes similar to that of our figure, see the two examples cited above.

Height of figure, 9½ in. (23.5 cm.). Purchased in 1907. From the Peloponnesos. Published by E. R[obinson] in the Museum Bulletin, February, 1908, pp. 31–36; figured in E. Norman Gardiner, Greek Athletic Sports and Festivals, pp. 328–329, fig. 83; and S. Reinach, Répertoire, IV, p. 343, No. 4. Cast solid. Patina smooth and blackish green. The right foot and the greater part of the right arm are missing. When acquired, certain portions of the surface were coated with a crusty patina, which has been removed by Monsieur A. André. The diskos, which was somewhat battered and bent, has also been repaired. The base is modern. Acc. No. 07.286.87.

79 STATUETTE OF AN ADORANS. He is nude and stands in a dignified pose with his weight on the left leg and the right slightly advanced. The right hand is raised to his lips in the customary attitude of saluting a divinity; the left hangs down by his side with the palm turned to the front.

This is another remarkable example of Greek work of the first half of the fifth century B.C. It is probably a little later than the Diskobolos

just described, and may be approximately dated as 470 B.C. Like the preceding it combines an advanced technique with some remnants of archaism, such as a certain stiffness of pose, an exaggerated broadness of the shoulders, and a rather primitive rendering of the ears and hair. The latter is indicated, as in the Diskobolos, by a solid mass in relief, but on this delicate lines are incised to represent the separate strands. The wonderful dignity of the pose and the large style in which the figure is executed suggest that it may be a copy from a larger statue. It was probably intended as a votive offering.

For representations of the adoratio (προσκύνησις) or salutation of a divinity see E. Saglio, in Daremberg et Saglio's Dictionnaire, under adoratio, pp. 80 ff.

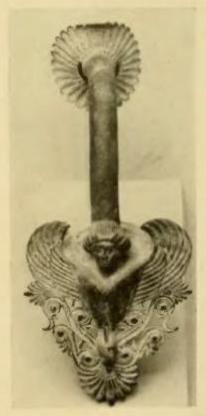
Height of figure, 113 in. (29.8 cm.); height with base, 123 in. (31.3 cm.). Purchased in 1908 from a private collector in England, in whose possession it had been for a number of years. It had previously been in Constantinople and before that in Smyrna, but the place of its discovery is not known. Published in the Catalogue of Ancient Greek Art, Burlington Fine Arts Club, 1903, p. 46,

No. 36, pl. LIII; by E. R[obinson] in the Museum Bulletin, May, 1909, pp. 77-78, fig. 2. Figured in S. Reinach, Répertoire, IV, p. 370, No. 6. Cast solid. Green, crusty patina. The head and both arms are broken off and reattached; the fingers of both hands, the toes of the left foot, and parts of the toes of the right foot are missing. The surface is somewhat corroded in parts. The base is ancient. Acc. No. 08.258.10.

80 HANDLE OF A VASE terminating at the bottom in a Siren with spread wings, standing on an acorn with a reversed palmette below and a design of scrolls on each side. She wears a fillet with the hair wound round it.

The execution is very delicate and belongs to the second quarter of the fifth century B.C.

The type of Siren is that which was prevalent in Greece proper as distinguished from Asia Minor during this period, that is, it has no arms and wears no drapery. The peculiar ring-like protrusions on the upper part of the legs, which



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occur on most examples of this type and which have been explained as reminiscent of the "Federhosen" of the Egyptian Ba, are absent in





our example (cf. G. Weicker, Der Seelenvogel, p. 131, where the origin of this type is traced back to Chalkis).

For other examples of Sirens on bronze handles see G. Weicker, op. cit., pp. 130-134.

Height, 83 in. (21.2 cm.). Purchased in 1909. Said to have come from Thebes. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, pp. 97-98, fig. 5. Figured in S. Reinach, Répertoire, IV, p. 446, No. 2. Cast. Patina blue-green and slightly rough. The tip of the nose is worn and there is a break across the legs; otherwise intact. Acc. No. 09.221.12.







81

81 STATUETTE OF AN ATHLETE. A youth standing with the left foot a little advanced, and the knees and back bent. Both arms are held rigidly before him, palm downward, and the head is looking straight forward. He has large eyes, with incised pupils, and closely curling hair.

The figure is beautifully modelled in the delicate, simple manner characteristic of the middle of the fifth century B.C. Fortunately the surface is well preserved, so that every detail can be appreciated. The attitude is one of concentrated action, recalling the works of Myron, under whose

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influence this bronze was probably created. What the action was is not certain. He used to be called a diver; but if he were diving, it would be more natural for him to hold his hands together and lean further forward, like the statuette from Perugia (see S. Reinach, Répertoire, II, p. 543, 7). The position of the arms in our statuette, on the other hand, could only be that of a diver when he has taken his spring; so that if a diver is here represented, the only explanation is that the artist intentionally combined the moment just before and just after the spring, perhaps because he felt that the natural position with the arms drawn in would be ineffective. It is more probable, however, that the youth is represented as finishing a jump, or, possibly, about to jump, for the attitude is not unlike that of jumpers on vase-representations (cf. E. Norman Gardiner, Greek Athletic Sports and Festivals, p. 302, fig. 63 and p. 309, fig. 69; and an unpublished red-figured oinochoë in New Haven).

Height, 5% in. (14.8 cm.). Purchased in 1908 from an English collection. Said to have been found near the modern city of Taranto, in South Italy. Published by E. R[obinson] in the Museum Bulletin, May, 1909, pp. 77–79, fig. 6; also described in the Catalogue of Ancient Greek Art, Burlington Fine Arts Club, 1903, p. 46, No. 37. Illustrated in S. Reinach, Répertoire, IV, p. 345, No. 9. Cast solid. Smooth, green patina. The preservation is excellent, but the surface has been scraped in various places at the back of the legs. Acc. No. 08.258.11.

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SECOND HALF OF FIFTH CENTURY B.C.

86 MIRROR STAND IN THE FORM OF A GIRL of sturdy proportions, standing with both arms raised and steadying with her hands the two ends of the mirror-attachment, which rests upon her head. She wears a Doric sleeveless chiton, and her hair is enveloped in a sakkos or kerchief, except around the face, from which it is rolled back in heavy coils. The weight of her body rests on the left leg; the right knee is slightly bent, introducing an element of variety both in the pose and in the fall of the folds, which elsewhere are straight and regular. The mirror-attachment is treated on the front as two pairs of volutes, with an incised lotos flower between them, and on the back as a moulding decorated with a Lesbian

¹This explanation has been suggested by Mr. E. Norman Gardiner, who compares the representation of a woman diving on a vase in the Louvre (cf. Daremberg et Saglio, Dictionnaire, I, fig. 747); but here the woman leans a good deal further forward than our athlete.

leaf-pattern in relief, from which rises an extra support in the form of an ivy-leaf, undecorated.

The execution is good. The style is that of the beginning of the

fine period—about the middle of the fifth century B.C.—as is shown by the attitude of complete ease, the treatment of the drapery, which no longer hides the contours of the body beneath it, and the face, which is free from archaic traits. The large, staring eyes and open mouth are unusual in figures of this class. If the provenance is correct (it is stated to have come from Macedonia), this may be a type evolved in Northern Greece.

Height, 8½ in. (20.5 cm.). Purchased in 1906. Said to have been found in Macedonia. Published by G. M. A. R[ichter] in the Museum Bulletin, February, 1907, pp. 18–19, fig. 5. Cast solid. Patina green, hard, and slightly crusty. The base and the mirror disk are missing. The figure is in an excellent state of preservation, except that the front half of the left foot and the toes of the right foot are missing, as are also the pupils of the eyes, which were inserted. Acc. No. 06.1144.



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87 STATUETTE OF A YOUTH. He stands with his right foot slightly drawn back and his weight full on the left leg. His left hand, which is held at his side, seems to have grasped some object like a spear or staff in an oblique position. The right arm is somewhat extended with the fingers slightly clasped, the thumb resting against the middle finger.

In all its technical characteristics this bronze shows a close affinity to the style of Polykleitos. The pose, standing in an easy attitude with one arm slightly in advance, is quite common to other works attributed to Polykleitos; and the proportions of the body—such as the square build, the short thighs, and the flatness of the abdominal region—are equally characteristic of that sculptor. Moreover, the long, angular skull, on which the hair is laid flat, arranged more or less symmetrically in locks that curl only at the ends, the narrow brow, oval face, and heavy lips are all marked features of Polykleitan works.

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The execution is excellent. The modelling is fresh and vigorous, and all details, such as nails, knuckles, and veins (on the right hand and forearm and the left leg) are rendered with great care.

Both for its style and conception this statuette may be brought in connection with the group of figures mentioned by A. Furtwängler, Masterpieces of Greek Sculpture, pp. 279 ff., of which the finest is a bronze statuette in the





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Louvre (cf. op. cit., pl. XIII, fig. 119). The attitude is very similar, the chief difference being that in our statuette the weight of the body rests on the left leg, while in the other figures this scheme is reversed.

Height, 6½ in. (15.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5014. Illustrated in L. P. di Cesnola, Cyprus, p. 345; also in the Cesnola Atlas, III, pl. LXVI, 5, where it is said to have been found "in a ravine with many parts of stone statues and heads, near the temple of Apollo Hylates northwest of Curium." (The illustration in the Atlas is from a photograph printed from the wrong side of the negative and therefore reverses the pose of the figure.) Mentioned by A. Furtwängler, Neue Denkmäler antiker Kunst, III, p. 267. Cast solid. The surface has been overcleaned and the orig-

inal patina removed, the figure being now of an artificial greenish tone; otherwise the bronze is almost intact, only the right foot being missing. Acc. No. C.B. 446.

88 STATUETTE OF A YOUTH. He stands with his left foot slightly drawn back and his weight on his right leg. The left arm hangs

down by his side and probably carried a staff (now missing). The right arm is bent at the elbow and

extended, and perhaps held a patera.

Like the preceding, this bronze is of Polykleitan style and closely related to the series of figures brought together by Furtwängler (see No. 87), which it resembles even more closely from the fact that the position of the legs is similar. The execution, however, is not so good as in the preceding example, and the surface is so corroded that most details of the modelling are now lost.

The hole at the top of the head indicates that it served to support some object.

Height, 5½ in. (14.1 cm.). Purchased in 1912. Described by G. M. A. R[ichter] in the Museum Bulletin, December, 1913, p. 270. Cast solid. The green patina has been almost entirely removed. The right foot is missing; also the ends of the fingers of the right hand. On the left foot a part of a tang is still preserved. The surface is much corroded. Acc. No. 12.235.1.



88

89 STATUETTE OF A YOUTH IN PRAYING ATTITUDE, probably votive. He stands erect, with his weight on the left leg and the right slightly drawn back. The two forearms have become bent, but their action can still be determined; the right was slightly raised, with the hand held open in the gesture of prayer; the left was extended, also with open palm. He is nude and has short hair arranged in heavy locks.

The execution is excellent. The style is that of the second half of the fifth century B.C. The influence of Polykleitos is apparent in the form of the shoulders and the arms; but the rendering of the chest and the abdomen, with deep instead of shallow pelvic curve, is pre-Polykleitan. The splendid way in which the body is modelled would point to Greek workmanship. Furtwängler, arguing from the type of the face, with the large, flat eyes and

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the somewhat clumsy treatment of the hair, believes the statuette to be Etruscan. But until we know more of Etruscan work during this period, it is difficult to decide definitely between a Greek and an Etruscan origin.

For representations of figures in the attitude of prayer cf. E. Saglio in Daremberg et Saglio's Dictionnaire, under adoratio, p. 80 f.

Height, measured from break just below right knee, 7 in. (17.7 cm.). Gift of Henry G. Marquand, 1897. Published by A. Furtwängler, Sitzungsberichte



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der kgl. bayerischen Akademie der Wissenschaften, 1905, II, p. 264, fig. 1, pl. IV; C. H. Caffin, Harper's Weekly, October 30, 1897; and E. Knaufft, Art Interchange, November, 1897. Figured in S. Reinach, Répertoire, III, 24, 3. Cast solid. Blackish patina. The surface is slightly corroded in places. The lower parts of both legs are missing, the right from just below the knee, the left from just above the knee; also the thumb of the right hand and the four fingers of the left hand. Acc. No. G.R. 42.

90 HANDLE OF A VASE IN THE FORM OF A YOUNG GIRL bent backward, with arms raised above her head. She is nude but wears

a cap and shoes. Her feet rest on a plaque of ivy-leaf shape, which formed the lower attachment.

The fine proportions of the body, the simple modelling, and the somewhat

severe type of the face, place this handle in the fifth century B.C.

Height, 5² in. (14.5 cm.). Purchased in 1909. Published by G. M. A. Rlichterl in the Museum Bulletin, April, 1910, pp. 97–98, fig. 7. Figured in S. Reinach, Répertoire, IV, p. 242, No. 3. Cast solid. Green patina with brown patches; the surface is encrusted and corroded in places. Both hands are missing. Acc. No. 09.221.13.

91, 92 PAIR OF HANDLES FROM A VOLUTE KRATER. Each consists of a tall volute rising from a twisted handle, the ends of which are fashioned into swans' heads. The curve of the volute is continued on both faces by a design of scrolls and palmettes in à jour relief, while between



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the two faces is a palmette with a small inverted palmette in relief. The shape of the handles is very graceful and the whole effect extremely decorative.

A bronze krater from Locri with handles of the same type is in the British

Museum (cf. H. B. Walters, Catalogue of Bronzes, No. 258) and another in the Naples Museum (cf. F. B. Tarbell, Naples Bronzes, No. 116, pl. LXXI). Compare also the example figured in Archäologischer Anzeiger, 1898, p. 52. The example in the British Museum has been classified among the archaic Greek bronzes, on account of the archaic character of its inscription (ARB) However, the form Θ is often found in Locri in the first half of the fifth century



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B.C. (cf. E. S. Roberts, Greek Epigraphy, I, p. 236, No. 231, p. 242), and occurs as late as the beginning of the Peloponnesian War, 431 B.C. (cf. Roberts, op. cit., I, p. 239, No. 232, p. 242). There is, therefore, no reason why we should not assign our handles to the fifth century B.C., since their style and composition are characteristic of that period.

For a fifth-century example of this general type in terracotta see e.g. No. 07.286.84 in Gallery 40 A. Volute handles continued in regular use during the fourth century and are often found on Apulian amphorae, on which the device of terminating the ends of the handles in swans' heads became especially popular.

The dimensions of the two handles are identical: Height, 10\(\frac{1}{4}\) in. (26.1 cm.); width at top, 2\(\frac{3}{4}\) in. (7 cm.); width at bottom, 6\(\frac{15}{16}\) in. (17.7 cm.). Purchased in 1896. Unpublished. Cast partly over a core. Patina green and crusty. The surface is somewhat encrusted in parts; otherwise the preservation is excellent. Acc. Nos. G.R. 104 and 105.

93 HANDLE OF A JUG. The upper attachment by which it was

joined to the rim of the vase is left plain. The lower attachment is decorated with a head of Herakles in relief. He is represented full front, with a long beard, and wearing the lion-skin cap. The hairs of the beard and lion's skin are indicated by delicately incised lines. Good, fifth-century Greek work.

Height, 5 16 in. (13.7 cm.). Purchased in 1908. Said to have come from the Roman market. Mentioned in the Museum Bulletin, May, 1909, p. 81. Cast. The patina has been almost wholly removed; otherwise the preservation is excellent. Acc. No. 08.258.4.

94 ROUND ORNAMENT WITH A RELIEF ON ITS UPPER SURFACE. The relief represents the contest of a youth and a griffin. The griffin is grappling the youth with both fore paws and digging its



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claws into his right arm and side; its left hind paw is planted firmly on the youth's right knee and with its beak it is biting his shoulder. The youth, who has fallen on one knee, is defending himself as best he can. In his right hand he holds a sword (now missing) which he is trying to thrust into the griffin's breast. His head and the upper part of his body are shown in full front. He is nude and has wavy hair. The griffin is of the type

first introduced at the beginning of the fifth century B.C., with spiked mane.

The workmanship of this relief is excellent. The figures are beautifully modelled, the strain of the combat being admirably represented in the tenseness of the muscles, which, however, show no trace of over-elaboration.

Moreover, the composition is skilfully designed to fill the round space allotted to it. Greek, end of the fifth century B.C.

According to the legend the griffins dwelt near the extreme North, where they guarded gold treasures, which the Arimaspians, a race of one-eyed monsters, tried to secure from them (Herodotos, 3, 116; 4, 13). In Greek art contests of griffins and Arimaspians are often represented, the latter being depicted, however, not as one-eyed monsters, but merely as barbarians.



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Rarely, as in this relief, the Arimaspian appears as a nude youth. For another instance see a representation on a red-figured vase (G. Micali, Monumenti inediti, pl. XL).

The ornament decorated with this relief is shaped like a knob with a flat top, the under part, which consists of three superimposed layers, being concave and ending in a large round hole, evidently for the insertion of a rod. Round the relief is a moulded edge. The use of the ornament is uncertain. It may have served as the top knob of the leg of a chair or couch.

Diameter, 3\formall in. (9.2 cm.). Purchased in 1910 from an English collection. Formerly in the Barberini Collection. Found in Palestrina. Published in the Monumenti dell' Instituto, vol. IX, pl. XXXI, No. 3, and Annali, 1871, pp. 142 ff.; also by G. M. A. R[ichter] in the Museum Bulletin, April, 1911, pp. 92-94, fig. 4. The relief is repoussé and tooled; its preservation is good, only a few pieces round the edge, the right thumb of the youth, and the sword he held, being missing. The patina, crusty green with blue patches, which covers the rest of the ornament, has been mostly removed from the relief, but rust stains cover part of the youth's body, and the left fore leg of the griffin. The under part of the ornament is much broken and also has extensive rust stains. Acc. No. 10.230.1.

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spool-shaped attachment terminating at each end in the fore part of a horse. Each horse has his head turned slightly to one side. The manes are indicated by incised lines. On the attachment is a series of ridges in relief.

The modelling is delicate and appears to be Greek, of the fifth century B.C. Unfortunately the surface is much obscured by encrustation. Com-



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pare three similar examples in the British Museum (Payne Knight Collection, 58, not published); also some specimens of rather earlier date (K. Schumacher, Bronzen aus Karlsruhe, No. 453, pl. VIII, 37; W. Helbig, Annali dell' Instituto, 1880, p. 231).

Length, 3\frac{1}{2} in. (8.9 cm.). Lent by Lockwood de Forest. From the Akropolis, Athens (?). Cast solid. Grayish green patina. The surface is considerably encrusted and corroded.

96 STATUETTE OF A DOE. She is standing still with her head slightly turned to the right. The left hind leg and the right fore leg are advanced.

The character of the animal is admirably expressed both in the attitude and in the expression of the face. Unfortunately the body has been scraped, so that the surface has lost its freshness. The head and parts of the legs which have been left untouched still show the smooth finish of the original. The type belongs to the fifth century.



96

For a similar figure compare the statuette from Herculaneum in the Naples Museum (S. Reinach, Répertoire, II, p. 757, IV, p. 515). Does occur frequently on Attic vases of the fifth

century (cf. S. Reinach, Répertoire des vases peints, I, 60, 158, 246, 253; II, 28, 44, 45, 98).

Height, 4½ in. (10.8 cm.). Purchased in 1907. Published by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, pp. 89–90, No. 6, fig. 3. Figured in S. Reinach, Répertoire, IV, p. 515, No. 4. Cast solid. The green patina has been mostly removed. Intact, except for the scraping mentioned above. The four feet were soldered separately to the base (which is missing) and still preserve remains of the lead soldering. Acc. No. 07.286.106.

97 STATUETTE OF A BULL. He is standing on all four legs looking straight before him. The hair is indicated in places with short, rather roughly incised lines. The modelling throughout shows keen observation of life, and the feeling of tranquil contentment and indolence is admirably conveyed in the pose and in the expression of the face. The workmanship is Greek, probably of a good period.

Length, 7 in. (17.7 cm.). Purchased in 1906. Found at Dodona. Mentioned in the Museum Bulletin, February, 1907, p. 18. Cast solid. Smooth, green patina. The greater part of the four legs, the right horn, and the end of the tail are missing, and the surface is somewhat battered in parts. Acc. No. 06.1091.



97

FOURTH CENTURY B.C.

on his left leg and the right slightly drawn back. His left hand is placed on his hip; the right arm is lowered and slightly bent at the elbow. He is nude and has apparently long, straight hair done up in a tress round his head. The nipples of the breasts are inserted separately.

The surface is so corroded that it is difficult to judge of the modelling. It appears, however, to be Greek work of the fourth century B.C.

FOURTH CENTURY B.C.

Height, 4 in. (10.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5027. Illustrated in the Cesnola Atlas, III, pl. LXVI. 1. Cast solid. The green patina has been partly removed. The surface is much corroded. The right hand and wrist, a piece of the left forearm, and the front part of the right foot are missing. Acc. No. C.B. 338.





105

106

106 RELIEF, PROBABLY FROM A BRONZE HYDRIA. Eros is represented as a youth with large wings standing in an easy pose with his weight on his right leg. In his right hand he holds an oinochoë; in his left a phiale. He is nude, but wears shoes and has a chlamys hanging over his left arm. He has long hair which falls in curls on his shoulders. The feathers of the wings are indicated by incised lines. Forming the background at the top is what appears to be an inverted cluster of akanthos leaves.

The type of the face and the graceful, Praxitelean curve of the figure place this relief in the middle of the fourth century B.C.

The curved surface of the relief makes it probable that it decorated a hydria. Examples of bronze hydriae with such decorations still attached show that the exact place for it was just below the vertical handle at the back (see V. Staïs, Marbres et Bronzes du Musée National, p. 300, Nos. 7913 and 7914).

Height, 5½ in. (14 cm.). Purchased in 1907. From Bonikovo in Akarnania. Described by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, p. 90, No.

9. The relief is repoussé and tooled. Patina light green and crusty. Several pieces of the right wing and the right foot have been broken off and reattached. The lower half of the left foot, pieces from both wings, and part of the ornament at the top are missing. Acc. No. 07.286.89.

107 RELIEF FROM THE COVER OF A MIRROR. Aphrodite is represented seated on a rock, with the upper part of her body turned toward

her left. She supports her weight with her left arm, while her right hand is lifting a corner of the drapery on her shoulder. An Eros, who stands by her side, is in the act of shooting an arrow. Another Eros, of whom only part remains, is flying toward Aphrodite. Below is a swan (or goose?). Both Erotes are nude; but Aphrodite wears a short-sleeved chiton, girt at the waist, and a himation, which covers her back and is draped loosely on her lap. She has wavy hair, parted in the middle and done up in a knot behind.



107

The types of the faces, as well as the graceful composition and dainty postures of the figures, place this relief in the fourth century. The execution is excellent. Unfortunately the sur-

the fourth-century. The execution is excellent. Unfortunately the surface is much corroded, so that the beautiful modelling is obscured in places.

For the connection of Aphrodite and the swan (or goose) see A. Kalkmann, Jahrbuch des archäologischen Instituts 1886, p. 246 f.; L. Preller, Griechische Mythologie I, p. 304; A. Furtwängler, Brunn-Bruckmann's Denkmäler griechischer und römischer Skulptur, No. 577. There is no mention in literature of the swan as Aphrodite's bird; but it often occurs on monuments.

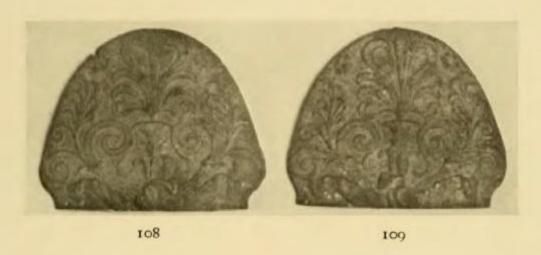
Height, $6\frac{1}{2}$ in. (16.5 cm.). Width, $5\frac{1}{4}$ in. (13.3 cm.). Purchased in 1907. Described by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, p. 90, No. 8. The relief is repoussé and tooled. The crusty, green patina has been removed in places. The surface is considerably corroded and several pieces are broken off and reattached; others, such as the lower part of the flying Eros, a piece including both feet of Aphrodite, and other minor pieces, are missing. Acc. No. 07.286.88.

108, 109 TWO CURVED PLAQUES, ornamented with designs in flat relief, consisting of three anthemia rising from akanthos leaves. The design is beautifully composed, the effect being rich and still perfectly

FOURTH CENTURY B.C.

harmonious. The workmanship is Greek, of the fourth century B.C. The use of these plaques is uncertain; they probably served as attachments to a vase or other object. They are a pair, but they are not identical, differing in small details.

Height of each, 2\frac{3}{4} in. (6.9 cm.); width of each, 3\frac{1}{8} in. (7.9 cm.). Purchased in 1909. From the Ferroni Sale (cf. Sale Catalogue, p. 44, No. 427). cf. also Sale Catalogue of the Prospero Sarti Collection, 1906, p. 28, No. 140, pl. XV. Described by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, pp. 98, 99. The reliefs are repoussé. Patina green and slightly rough. The edge of one plaque is chipped in one place; otherwise intact. Acc. Nos. 09.221.18-A and B.



IIO STATUETTE OF POSEIDON(?). He stands with the right leg slightly drawn back and his weight on the left leg. His right arm is raised, the hand which is clasped having probably held the trident. The left hand is extended and evidently held another attribute, possibly a dolphin, as is the case in similar statuettes. He has thick, curly hair, beard, and moustache, and wears a small chlamys, doubled on the left shoulder and passing over the left forearm. The eyes are inlaid with silver, as were also the nipples of the breasts, which are now missing.

The workmanship of the figure is excellent. It belongs to the school of Lysippos, as is indicated by the proportions of the body, such as the slim torso and long legs, and by the modelling, which is slightly elaborated, but without the element of exaggeration introduced in the later periods.

The loss of the attributes makes it impossible to say definitely whether Poseidon or Zeus is represented, since the types are similar and the attitude of our figure is used for both; but the bushy hair and a certain expression of weariness in the face of our statuette make the identification as Poseidon more probable.

For a similar statuette of Poseidon of the same period cf. one from Paramythia in the British Museum (H. B. Walters, Catalogue of Bronzes,

No. 274, pl. 6). The type goes back to an earlier original which is preserved in the famous bronze statuette in the Antiquarium, Munich (cf. W. Christ, Führer, No. 373, p. 56, pl. 5), which belongs to the early fourth century B.C., and where the attitude of the figure is the same, only reversed. For other repetitions of this type cf. H. Bulle, in Roscher's Lexikon, under Poseidon, § 2885 f. To this list should be added one in the Museum of Tchinlikiosk at Constantinople, published by M. Collignon, in the Bulletin de correspondance hellénique IX, 1885, pl. 14, p. 42.

Height, 5\(^3\) in. (13.6 cm.). Purchased in 1906. Published by G. M. A. R[ichter] in the Museum Bulletin, February, 1907, pp. 18-20, fig. 4. Cast solid. Patina olive-green, smooth, and hard. The right leg below the knee, the forefinger of the right



110

hand, the end of the thumb, and the forefinger of the left hand have been broken off; otherwise the preservation is excellent. Acc. No. 06.1058.

A YOUNG SATYR. He is represented full front, with long hair, which flies about the head in thick, wavy locks. The mouth is slightly open and the face has an alert expression. The relief was worked separately and attached to the inside of the disk, covering most of its surface. The disk itself has a group of concentric circles in relief surrounding the head.

The face is modelled with wonderful realism and every detail is carefully rendered. Note, for instance, the indication of the eyelashes by delicately incised lines on the lids.

With this and the succeeding disk were apparently found six other pieces, now in the British Museum, and published by F. H. Marshall, Journal of Hellenic Studies, XXIX, 1909, pp. 157 ff. Of these, three are disks similar to ours; they are ornamented with heads of a young Satyr, a Seilenos, and a bearded man with Phrygian cap, respectively. As Mr. Marshall points out, we know from the analogy of similar disks that they were used as horse-trappings $(\phi \acute{\alpha} \lambda \alpha \rho \alpha)$. For at Alexandropol was found

FOURTH CENTURY B.C.

a horse's bridle in which the four points where the side-straps of the bridle crossed one another and the strap along the front of the head were each ornamented with such a disk (Receuil d'antiquités de la Scythie, 1866, pp. 18 ff., pl. XIV). In all there would therefore be five such disks, which is also the number found in our case. Compare also the similar ornaments found in a tomb at Kertsch with the skeletons of four horses (Compte rendu, 1865, pp. 164 ff., pl. V, 2-6).

The South Russian ornaments are dated to the fourth century B.C. Our examples cannot be earlier than the end of that century.

Diameter, 3\frac{1}{4} in. (8.2 cm.). Purchased in 1906. From Elis (see above). Mentioned in the Museum Bulletin, February, 1907, p. 20. The relief is repoussé and tooled. The patina is blue-green and crusty, and there are brown stains, especially on the surface of the disk. The head is detached and the disk is somewhat broken. The irises of the eyes were inlaid and are missing. Acc. No. 06.1127.





III

112

II2 CONCAVE DISK, similar to the preceding, but ornamented with the head of an old Satyr. He is represented full front, with moustache, long beard, and wavy locks. He has a staring expression. There are traces of a concentric group of circles on the disk.

The workmanship is of the same high quality as in No. 111, the two being probably by the same artist.

Diameter, 35 in. (9.1 cm.). Purchased in 1906. For provenance see No. 111. Mentioned and illustrated in the Museum Bulletin, February, 1907, p. 20, fig. 7.

The relief is repoussé and tooled. Patina light green and crusty. The head is detached. The disk is somewhat broken and has been repaired in places. The irises of the eyes were inlaid and are missing. Acc. No. 06.1128.

THIRD TO FIRST CENTURY B.C.

120 STATUETTE OF HERMARCHOS (?), mounted on an Ionic column. He is represented as an old, bearded man, standing in a thoughtful pose, with his weight on both feet and his head slightly bent and turned to the right. He wears sandals and a mantle, which is loosely draped round his body leaving the upper part bare. His right arm is lowered and held a little away from the body; the left is bent sharply at the elbow and holds the mantle.

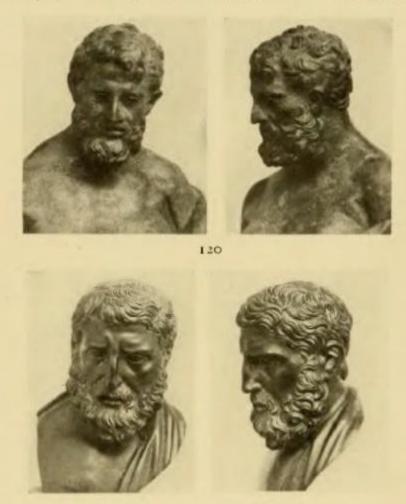
This is probably the finest Greek portrait-statue on a small scale now in existence. The dignity of the pose and the lifelike rendering of the figure combine to make it a masterpiece of its kind. The subject is treated with a mixture of idealism and realism characteristic of the best Hellenistic works. The features are very individual, the skin where exposed is represented as shrunken by old age, and the prominence of the abdomen is faithfully rendered. But in spite of this marked realism with regard to details, the figure as a whole is full of force and dignity and the general conception is more suggestive of full-size sculpture than of a work of small dimensions. Moreover, the arrangement of the drapery in a few sweeping folds contributes to the effect of quiet simplicity.

The probable identification of the statuette as a portrait of Hermarchos is based on its close resemblance to a bust from Herculaneum in the Naples Museum, which is inscribed with that name (cf. Comparetti e de Petra, La Villa ercolanese, pl. XII, 8, and our collection of casts, No. 1047). On p. 72 are shown two views of the heads of the Herculaneum bust and of our statuette in the same position and reduced to the same size. A comparison between the two brings out the striking similarity in the type of face and in the individual features. Each has the same general shape of face, the marked projection above the eyebrows, the long, thin nose with high bridge and pointed tip, and the same shape of the mouth and ears; and in both the hair and beard grow in the same manner. The only marked differences between the two are (1) the forehead of our statuette is higher than that of the Naples head, and (2) the skull of the Naples head is somewhat more rounded than that of ours. Moreover, in execution, our statuette is immeasurably



superior, having all the spirit and animation of an original Greek work, while the Herculaneum bronze is a somewhat indifferent Roman copy.

Our knowledge of Hermarchos is only scanty, none of his writings having survived; but we know that he succeeded Epicurus as head of the Epicurean school of philosophy about 270 B.C., which date would agree with the gen-



BRONZE BUST OF HERMARCHOS FROM HERCU-LANEUM IN THE NAPLES MUSEUM

eral style of our statuette. For other portraits of Hermarchos, also identified on their resemblance to the Herculaneum bust, see J. J. Bernoulli, Griechische Ikonographie, II, p. 140. Our statuette should also be compared with the famous statues of Demosthenes, Poseidippos, and Menander (?) in the Vatican, and with the bronze statuette of a philosopher in the British Museum (cf. K. A. Esdaile, Journal of Hellenic Studies, XXXIV, 1914, pp. 47 ff., pls. II, III).

The statuette was originally mounted on an Ionic bronze column, of which only the capital and the core of the shaft are preserved. Evidently

the shaft was made of thin bronze, which had to be strengthened inside. It has now been restored in black ebonized wood to its original height, as given by the length of the core. The abacus, or upper portion of the capital, has three mouldings, of which the upper two are decorated with the bead and the egg-and-dart patterns, and the lower, in the form of a



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Lesbian cyma, with a leaf ornament. Between the volutes is introduced a flower, and suspended from the sides of the volutes are two pairs of loops (only one pair is preserved whole), probably intended to carry garlands and fillets such as were placed on votive statues on festive occasions.

The use of columns as bases for statues was more or less common in antiquity at various periods. For the sixth and fifth centuries B.C. it is attested by numerous representations on Greek vases and some remains of actual monuments. For the succeeding century the evidence is not certain. The column bases on fourth-century Panathenaic vases may or may not be taken as proof for their actual use; and the statue of Isokrates in kiovos (on a column) which Pausanias saw in the enclosure of the

Olympicion (cf. Pausanias, I, 18, 8) is no criterion, because, though the statue itself must have dated back to the latter part of the fourth century, the column may well have been a Roman addition. In Roman times the practice appears to have been common (cf. E. Petersen, Die Marcussäule, Archäologischer Anzeiger, 1896, p. 2). The Hermarchos statuette definitely shows that pedestals in the form of columns were also employed in Hellenistic times, though how frequent this custom was we do not know. (Compare in this connection a similar bronze capital in the Boston Museum of Fine Arts, unpublished, but mentioned in the Annual Report, 1913, p. 88, No. 13.173).

Height of statuette alone, 10% in. (26.3 cm.); total height of column as restored, 12½ in. (31.7 cm.); length of bronze core of column, 9¾ in. (24.8 cm.). Purchased in 1911. Published by E. R[obinson] in the Museum Bulletin, June, 1911, pp. 130 ff.; R. Delbrueck, Antike Porträts, 1912, pp. 38-9, pl. 26; G. Lippold, Griechische Porträtstatuen, 1912, p. 82 (who does not accept the identification, but is judging only from photographs). Cast hollow. Originally a crusty, green patina covered the surface of both the figure and the capital, obscuring some of the modelling. The surface has been skilfully cleaned by M. André of Paris. Both feet are broken off from the figure and reattached, the right at the ankle, and the left at the point where the leg, with the fold of drapery attached to it, joins the mantle. These fractures must have been of ancient date because their surface was covered with the same patina as the rest of the figure. The feet were also detached from the base; but that the base belonged to the figure is proved by the fact that the outline of each foot was clearly marked on the base. As mentioned above, only the capital of the column and the core of the shaft are preserved; of the two pairs of suspended loops one is whole, but of the other only the middle portion connecting the loops is left. Acc. No. 10.231.1.

121 STATUETTE OF APHRODITE. The attitude is a reproduction of the Knidian Aphrodite of Praxiteles. She stands leaning slightly forward with her weight on her right leg and the left somewhat drawn back. Her right hand is lowered and placed in front of her, with fingers extended; the left is held a little away from the body, the fingers being bent to grasp the drapery (now lost). Her head is turned to the left. She is nude and has long, wavy hair, tied with a fillet and falling down her back in a tress.

The fine execution of this statuette and its uncommonly large size make it a piece of peculiar importance. The graceful proportions of the body and the wonderful delicacy of the face can give us some idea of the powerful charm that was exercised by its famous original. Unfortunately the surface is considerably corroded, so that the beautiful modelling which can be





seen on the better preserved parts, such as the left forearm, the under side of the right forearm, and parts of the back, does not come out to its full value on the rest of the statuette. There can be no doubt, however, that the execution is Greek, not Roman; probably a late Greek work of a school of Asia Minor.

As is well known, the identification of the Knidian Aphrodite is based on representations on Roman coins from Knidos, which show the goddess in a similar attitude (cf. J. J. Bernoulli, Aphrodite, pp. 15 and 208). The chief difference between the coin representations and the statues reproducing this type (cf. S. Reinach, Répertoire I, pls. 606 B, 616, 618; II, p. 352, 1; 356, 6-10; 804, 3; III, p. 109, 6; 110, 8, 10; IV, p. 216, 4-7; also A. Furtwängler, Masterpieces, p. 322, Note 3) is that in the former the head is turned sharply to the left, while in the statues the inclination is much slighter. It is interesting to note that in our statuette the head is more nearly in the position of that of the coin-types, though it is not, as there, in complete profile. In two other respects, however, this statuette is farther removed from the figures on the coins than most of the statues: (1) the hair is not gathered in a knot behind, but is plaited and hangs down the back; (2) the left arm is not bent sharply at the elbow but held considerably lower. Such variations from an important original that was copied again and again are very natural, and an examination of the extant Knidian reproductions will show how frequent they are. Artists grew tired of mechanically repeating one type and were glad to introduce modifications, which, however unimportant in themselves, allowed some vent to their own imagination.

Bronze statuettes in the attitude of the Knidian Aphrodite are not uncommon (see e.g. J. J. Bernoulli, Aphrodite, pp. 217 ff.); but these generally show modifications in the action of the left arm, which, instead of holding the drapery at the side, is represented as grasping some attribute. Though the drapery in our statuette is missing, there can be no doubt that it was originally held by the left hand, and that the figure corresponded also in this detail with the Praxitelean original. For other bronze statuettes of Knidian type with the drapery cf. A. de Ridder, Collection de Clercq, III, p 6,

Nos. 4-6.

Height, 20% in. (51.7 cm.). Purchased in 1912. Provenance not certain; perhaps from Asia Minor. Said to have been formerly in a collection in Alexandria. Published by G. M. A. R[ichter] in the Museum Bulletin, December, 1913, pp. 268, 269, fig. 6. Cast hollow. The patina, where preserved, is smooth and dark green, but the surface is considerably corroded and the missing patina has

been restored in places by green paint. The left leg from about the middle of the shin-bone is modern. On the right leg the knee and the adjoining parts are either restored or covered with modern stuff. The right arm has been reattached, the joint being hidden by restorations; the left arm has probably also been reattached and parts of the upper arm are restored. The bronze was broken in the back across the shoulder and some slight restorations have been made there. On the sole of the right foot is a long shallow depression, of roughly the same outline as the foot, perhaps made for the purpose of fastening. The heel has been pierced for the insertion of a modern dowel. Acc. No. 12.173.

122 HANDLE OF A LID OF A CISTA, IN THE FORM OF TWO YOUTHS CARRYING THE DEAD BODY OF A THIRD. They stand erect, both in the same position, with the weight resting on the left leg and the right slightly advanced. Their arms are extended to carry the body of their companion, one holding him by the left foot and thigh, the other by the left shoulder and the head. All three are nude. The two standing youths rest on a long rectangular plaque, slightly curved, which formed the attachment to the lid of the cista; in the centre of the plaque is a small ring. One of the rivets with which the attachment was fastened to the cista is still in place. Illustrated, p. 79.

The motive of two youths carrying the body of a third is not an uncommon one and was used with many variations (cf. S. Reinach, Répertoire, II, p. 521). Our example is of better execution than the average; the figures are well modelled throughout, and the stiff joints and lifeless face of the dead show a close observation of nature. The work is Etruscan, probably of the third century B.C., which is the period to which most Etruscan cistae belong (cf. p. 290), though the style is rather earlier, as is often the case in handles of cistae (compare No. 124).

Height, 5½ in. (14 cm.); width at base, 5½ in. (14.8 cm.). Purchased in 1909. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, pp. 96–97, fig. 6. Figured in S. Reinach, Répertoire, IV, p. 323, fig. 1. Cast solid. Patina green and slightly rough. Intact. Acc. No. 09.221.11.

CARRYING THE DEAD BODY OF A THIRD, similar to the preceding, but with positions reversed. They stand erect, one with the weight resting on the left leg, the other on the right leg, one looking to the left, the other to the right. Their arms are extended to carry the body of their companion, one holding him by the right arm and head, the other by the

right foot and knee. All three are nude and have short, straight hair. The dead youth has a wound on his right side.

The curved rectangular plaque which formed the attachment to the lid of the cista is mostly missing; only the parts of it on which the two standing figures stood are preserved and have been cut to form two round plinths.

This example is of the same careful execution as the preceding, and is likewise an Etruscan work of the third century B.C.

For references to similar groups see No. 122.

Height of right-hand youth, $5\frac{1}{16}$ in. (13.2 cm.), of left-hand youth, $5\frac{1}{16}$ in. (12.9 cm.).; greatest width of group, $5\frac{1}{4}$ in. (13.3 cm.). Purchased in 1913 from the Taylor Collection. Published in the Catalogue of Ancient Greek Art, Burlington Fine Arts Club, pl. LVI, No. 61. Cast solid. The crusty, green patina has been mostly removed. No missing parts. Acc. No. 13.227.7.

124 HANDLE OF THE LID OF AN ETRUSCAN CISTA, IN THE FORM OF TWO WRESTLERS. They stand side by side, their bodies inclined toward each other, with heads in contact and their arms locked behind their heads. The attitude of each is similar but reversed. The bodies are represented in full front, except the inside leg of each, which is in profile. They are nude and beardless, and have short, straight hair. They stand on a long rectangular plaque, slightly convex, which formed the attachment to the lid. The plaque is decorated round its edges with beading, and there are three rivet-holes, to one of which a ring is attached.

The execution is fairly good and probably belongs to the third century B.C., though the style is rather earlier, as is often the case in handles of cistae (see above, No. 122).

A group of two wrestlers in this or similar attitudes appears to have been a favorite device for cista-handles, and indeed the composition is clearly designed to furnish a convenient grasp for the hand. For similar examples cf. H. B. Walters, Catalogue of Bronzes in the British Museum, No. 639; Monumenti dell'Instituto, X, 1877, pl. XLV, 1 a; E. Babelon et J.-A. Blanchet, Bronzes antiques de la Bibliothèque Nationale, No. 935. Compare also groups of warriors similarly grouped and used for cista-handles, one in the Louvre (S. Reinach, Répertoire, II, p. 539, 5), and one in Vienna (E. von Sacken, Die antiken Bronzen des kgl. Münz-und-Antiken-Cabinetes in Wien, XLV, 7).

Height, 4½ in. (11.3 cm.); length of base, 5½ in. (14.8 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been mostly removed. No parts missing. Acc. No. G.R. 27.





122 123



124

125 HANDLE OF A JUG OR FROM THE LID OF A CISTA, IN THE FORM OF A NUDE GIRL leaning back. She holds her right

hand in front of her, and grasps one breast with her left. Her feet are kept close together. She has long hair which, instead of falling down her back, is represented as continuing the line of the handle.

Etruscan style, of cursory workmanship and uncertain date.

Length, 3 in. (7.6 cm.). Purchased in 1897. Unpublished. Cast solid. Crusty, light green patina. The surface is corroded in places. The handle was attached by means of two rivets, which are still in place. Acc. No. G.R. 156.



125

126 PLAQUE, of roughly triangular shape, decorated with incised designs. The decoration is divided into three tiers. In the uppermost, which is the broadest, is represented a woman standing with one hand on her hip, the other extended with open palm, as if to ward off something. Approaching her is a swan, and in the background a tree. To the right another woman is seated by an overturned jar from which water is flowing; in the background are leaves. Each woman is lightly draped with a himation and wears a necklace and bracelets. Both have long hair; the standing woman wears a fillet with triangular ornament in front, while the seated one has a band tied in a bow knot in front. In the second tier is a woman, seated to the right with one arm raised to her face, the other lowered and bent at the elbow. She is confronted by a standing woman, who, to judge by her general attitude and outstretched right hand, is appealing to or remonstrating with her. Each is wrapped in a himation, which in the case of the seated woman is pulled up over the head to form a veil. They wear necklaces, bracelets, and fillets with leaf-like or triangular ornaments. In the background are leaves. In the third tier are represented two men and a woman seated in a tub-like boat. The men are nude and have short hair. The woman is draped and wears a necklace and the same fillet with leaf-like ornaments as some of the other women. The rim of the boat is decorated with rows of dots.

Round the design is a narrow, plain edge. There are twelve rivet-holes, four along the top, three on each side, and two at the bottom. Several of the rivets are still partly preserved; three retain their heads; four others parts of the loops. They probably served for the attachment of a

leather lining. It should be noted that these rivets were inserted after the design was drawn, which is in several cases obscured by them.

Both the purpose for which this object served and the interpretation of the designs are uncertain. In shape it resembles somewhat a horse's nose-piece (cf. e.g. K. Schumacher, Antike Bronzen aus Karlsruhe, Nos. 780 ff.). The design, though particularized by so many details, does not seem to refer to any known legend. The woman by the overturned jar may be a fountain nymph, and the presence of the swan recalls the story of Leda; but this does not help the interpretation of the whole. The style is Etruscan of about the third century B.C., and bears a strong resemblance to the compositions on Etruscan cistae of that period. With picturesque



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grouping and graceful postures are combined a lack of finish in details and many mistakes of drawing, such as the exaggerated size of some of the hands and feet. The manner in which the rivet-heads interfere with the design is also paralleled by the attachments of the rings on the cistae. The possibility suggests itself that, as is the case on so many cistae, the designs do not refer to any particular story, but simply represent a number of personages in various attitudes. However, the introduction of so many specific details in our composition makes this explanation unsatisfactory. For the introduction of landscape details cf. a certain group of Etruscan mirrors, of which No. 814 in this collection is an example.

Height, 10.5 in. (26.2 cm.). Width at top, 7.5 in. (18.9 cm.). Purchased in 1913. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1914, pp. 93, 94, fig. 5. The crusty, green patina has been mostly removed from the front. At the back the surface is much encrusted. The design has been picked out with white water-color paint. There are several cracks and holes. Acc. No. 13.225.7.

127 STATUETTE OF A GROTESQUE FIGURE (MIMUS). He stands with his weight on both feet, the right slightly advanced. Both forearms are missing, but enough remains to indicate their original attitude. The right arm is lowered, and was bent sharply at the elbow; the left arm

was extended sidewise. He wears sandals and a sleeved tunic, which reaches to below his knees and has a fringed border at the bottom. The grotesque character of the figure is brought out by the hunch on his back and his chest, the large phallus, the enormous head, and the exaggerated features (large ears, long hooked nose, and crooked mouth with protruding teeth at the





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corners). He has whiskers and short, straight hair, which leaves the temples bald. On the crown of the head is a round, shallow depression, of which the most probable explanation is that it was originally inlaid, perhaps with silver, to indicate a shiny bald spot; even now, with the inlay fallen out, it gives the appearance of a large tonsure. (For another statuette with the crown of the head inserted separately cf. Archäologische Zeitung, 1877, p. 78, pl. 10.)

The execution is excellent; it is both careful and spirited; and the rendering of the face with its half-leering, half-pathetic expression makes of this deformed creature a work of high art. Moreover, technically, this figure is of great interest, illustrating as it does the extreme care with which some ancient bronzes were worked and decorated (cf. pp. xxiv ff.). Both forearms were evidently made in separate pieces and inserted. (For

a case of two ears worked separately cf. H. Dütschke, Antike Bildwerke in Oberitalien, IV, p. 137, No. 342.) The whites of the eyes are of silver; the irises and pupils have fallen out, but were probably either of bronze, glass paste, or precious stones. The two protruding teeth are of silver; the hair and whiskers are covered with a thin foil of niello, and the little buttons on the sleeves of the tunic are also of niello. While the insertion of silver eyes was a common practice in ancient times (cf. F. Wieseler, Ueber die Einlegung und Verzierung von Werken aus Bronze, in Nachrichten von der Gesellschaft der Wissenschaften zu Göttingen, 1886, p. 49), and that of silver teeth is also known from other examples (cf. Wieseler, op. cit., p. 63), the application of a separate metal for the hair and beard as distinguished from the rest of the figure is, apparently, not known from other examples of classical art (cf. Wieseler, op. cit., p. 61). Though the black niello can now hardly be distinguished from the dark patina, it must originally have been most effective when contrasted with the golden color of the bronze.

The period to which this statuette belongs must be late Greek; at least it is inconceivable that a work of so much spirit and animation and of such masterly technique originated in Roman times; and its style and conception do not permit an earlier dating.

All statuettes of this character used to be classed as "Alexandrian" grotesques. As a matter of fact, as A. J. B. Wace has pointed out (cf. British School Annual, X, 1903–1904, pp. 103 ff.), few of them have certainly been found in Egypt, while many come from Italy, and some come from Greece and Asia Minor. Mr. Wace thinks that they were used as charms against the evil eye (cf. op. cit., p. 109). For the probable identity of the "Grotesques" and the actors in the ancient farcical plays called mimes, cf. G. M. A. Richter, American Journal of Archaeology, second series XVII, 1913, pp. 149 ff.

Height, 315 in. (10 cm.). Purchased in 1912. The statuette is not a recent find, but has been known for a long time. It formed part of the Ficoroni Collection and is described and illustrated in F. de Ficoroni, De larvis scenicis, pl. 9, No. 2 (1754). Also published in F. Wieseler, Denkmäler des Bühnenwesens, 1851, pl. XII, No. 11 (it is here described as with protruding tongue: Wieseler was evidently judging from the illustration of Ficoroni, De larvis scenicis, where it has that appearance); G. M. A. Richter, American Journal of Archaeology, second series XVII, 1913, pp. 149 ff., pls. V and VI, and the Museum Bulletin, December, 1913, pp. 266, 268, fig. 1. Illustrated in A. Dieterich, Pulcinella, p. 151; S. Reinach, Répertoire II, p. 815, 3. Cast solid. Patina brown, smooth, and highly lus-

trous. Both forearms and the piece inlaid on top of the head are missing; otherwise intact. Acc. No. 12.229.6.

128 STATUETTE OF AN ACTOR (?). A short, stockily built man is represented standing firmly on both feet, with the right leg advanced.

His body and arms are enveloped in a mantle, which he wears folded double, so that it covers only the upper half of the figure. He has a long, curly beard and short hair, which is indicated only by the raised surface across the forehead. The earnest, upturned face, the dramatic manner in which both hands clutch the folds of the drapery, and the declamatory pose, all suggest an actor reciting, which is probably the subject, in spite of the absence of the usual mask.

The spirited execution, as well as the conception, indicate the Hellenistic period as the date of the figure.

A similar statuette is in the Dutuit Collection, Petit Palais, Paris (cf. W. Froehner, Catalogue of the Dutuit Collection, I, p. 24, pl. 33; also S. Reinach,



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Répertoire, II, p. 559, 2, and Catalogue de la vente Fillon, pl. I). Compare also one from the Nolivos Collection, described in the Catalogue de la vente Milani (Frankfort, 1883), No. 463, and figured in S. Reinach, Répertoire, II, p. 815, 5. This appears to be identical with the statuette recently acquired by the Bibliothèque Nationale in Paris from the Piet-Labandrie Collection.

Height, 43 in. (12 cm.). Purchased in 1907. Said to have come from Italy. Published by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, pp. 90-91. No. 12, fig. 5; figured in S. Reinach, Répertoire, IV, p. 350, No. 6. Cast solid. Smooth, olive-green patina. The toes of the right foot and the large toe of the left foot have been injured; otherwise in perfect preservation. Acc. No. 07.286.96.

standing with his left leg advanced and his head a little on one side. The type is the same as that of the famous bronze in the National Museum of Naples (cf. Antichità di Ercolano, VI, pl. 94), which, however, is a little larger. From the Naples example we can restore the missing parts in our figure. The right arm was extended, with the forearm brought forward and the hand closed; the forefinger of the right hand touched the beard. The lower parts of the legs in our statuette have become slightly bent; the right leg was originally set farther to the left and the Satyr was standing on tiptoe.

In spite of the small dimensions the modelling is executed with great care and the spirit of mirth is admirably represented in the laughing face.

The workmanship belongs to the Hellenistic period.

Height, 25 in. (6.6 cm.). Purchased in 1909. From the Ferroni Sale (cf. Sale Catalogue, p. 53, No. 543). Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, pp. 96-97, fig. 3. Figured in S. Reinach, Répertoire, IV, p. 33, No. 2. Cast solid. The blue-green patina has been largely removed. The right arm from above the elbow, the left forefinger, and the toes of the right foot are missing. Acc. No. 09.221.23.

GLING WITH THE NEMEAN LION. Herakles is striding to the right with his weight on his left leg. His left arm is around the neck of the lion, which he is throttling with all his might; with his right, which is hidden by the lion, he is probably thrusting his



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sword into its breast. He is nude and has closely curling hair. The lion has his right hind leg planted against Herakles' leg, and his tail is wound round the other hind leg. His right fore paw is caught in his opponent's embrace, while the left hangs down in a helpless manner.

The execution is fresh and vigorous. The strain of the hero's action

is well brought out by the tension given to each muscle, while the limp body of the dying lion forms an effective contrast. The elaboration of the modelling points to the Hellenistic period as the date of this group.

Height, 2 1/16 in. (5.2 cm.). Purchased in 1909. From the Prospero Sarti Collection (cf. Sale Catalogue, 1906, p. 17, No. 41, pl. VII). Said to have come from Rome. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, pp. 96–97, fig. 2. Figured in S. Reinach, Répertoire, IV, p.136, No. 2. Cast solid. The crusty, green patina has been partly removed. The right foot of Herakles is missing and the lion's tail is broken in one place. The surface is considerably encrusted in places. Acc. No. 09.221.22.



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131 STATUE OF AN EROS. He is springing forward, lightly poised on the toes of his right foot. The left arm is extended forward and holds the





socket of a torch; the right is lowered and held obliquely from the body with fingers extended. He is nude and winged, the feathers of the wings being indicated on the front side by incised lines. His hair is curly and short, except for one tuft which is gathered about the centre of the head and braided. The figure is mounted on a round, moulded base.

This famous statue is one of the finest representations of Eros known. The artist has admirably succeeded in conveying the lightness and grace associated in our minds with the conception of Eros. Everything in the figure suggests rapid forward motion; but this is attained without sacrificing the perfect balance of all parts, so that the impression made is at the same time one of buoyancy and of restraint. The childlike character of the figure is brought out in the lithe, rounded limbs and the smiling, happy face. Unfortunately the surface is much corroded in places, but the beauty of the modelling can be seen in the better preserved parts—the front and left sides of the head and portions of the arms and of the right leg; and even on the back, where the corrosion is worst, the graceful outline of the figure can still be appreciated.

The conception of a running Eros was apparently popular in Roman times, for there are a large number of examples of that period in more or less the same attitude as this statue (cf. S. Reinach, Répertoire, I, p. 444, I and 5; II, p. 428, 2; p. 444, I; p. 445, 4; p. 446, 7 and 8; p. 447, I, 3–8; III, p. 128, 5; p. 129, I, 3, 6; IV, p. 260, 7; p. 261, I, 2, 5; p. 262, 2, 4; p. 263, I, 6). But, though the motive is similar, our statue is so superior to these figures both in spirit and in execution that there seems no doubt that it is of Greek not Roman workmanship. Indeed, the conception is characteristic of the later Hellenistic time, that is, of the second or first century B.C., and it is to this period that our statue probably belongs. The treatment of the hair in a series of separate curls laid closely on the scalp is reminiscent of the style of Lysippos. The custom of braiding one tuft of hair became very popular in Roman times; but it occurs as early as the fifth century B.C. (cf. Archäologische Studien Heinrich Brunn dargebracht, 1893, pp. 88 ff., pl. 3; also A. Furtwängler, Masterpieces, p. 316).

The fact that Eros is represented in rapid motion carrying a torch, suggests the possibility that he is conceived as running in a torch-race, as has been surmised in the case of similar figures from Tunis (cf. A. Merlin and L. Poinssot, Monuments Piot, XVII, 1909, pp. 52-54. For torch-racing in antiquity cf. Plato's Republic, p. 327; also the Classical Review, 1899, p. 230). Like the Hermaphrodite from Tunis, it is also possible that our Eros

¹This reference I owe to Professor F. B. Tarbell.





originally served a practical purpose as a candelabrum. Since there is no connection in the case of our figure between the socket and the arm, it is not likely that it was used as a lamp, since the supply of oil would have been rather scant; but a real torch or candle could easily have been inserted in the socket.

Height with pedestal, 23 ½ in. (58.9 cm.). Height of figure, 20¼ in. (51.4 cm.). Lent by J. Pierpont Morgan, 1910. Said to have been found in a villa at Boscoreale at the mouth of the river Sarno (not the villa in which the frescoes in this Museum were found), and formerly exhibited in the Victoria and Albert Museum in London. Published in the Catalogue of Ancient Greek Art, Burlington Fine Arts Club, 1904, p. 23, No. 30, pls. I and XXIX; Cecil H. Smith, Catalogue of Bronzes in the Collection of J. Pierpont Morgan, No. 13, pp. III, 7, pls. VI, VII, and Burlington Magazine, July, 1903, p. 250; J. Foville, Le Musée, III, 1906, p. 205, fig. 34; G. M. A. R[ichter], Museum Bulletin, February, 1910, p. 39; S. Reinach, Répertoire, IV, p. 259, 2. Cast hollow. The inside has been filled with cement to strengthen the bronze. The patina, where preserved intact, is smooth and bluish-green. There are no missing parts, but the surface is badly corroded in places, having been exposed to water. The eyes were inlaid with silver, which is still partly preserved.

on a rock. He lies on his right side, resting his head on his right arm and with the left arm hanging loosely across his body. His legs are outstretched and parted. He is nude, winged, and has long, curly hair. The rock on which he lies is on an inclined plane and is mostly covered by a large piece of drapery which is twisted together at the upper end to serve as a pillow. The feathers of the wings are indicated by engraved lines. Illustrated, p. 89.

The conception of a sleeping Eros was originated in the Hellenistic period and is characteristic of the more personal view of that deity prevalent during late Greek and Roman times. It was a favorite device for tombstones, for which a standing Eros leaning wearily on a torch was also popular; but its use was not limited to this purpose (cf. A. Furtwängler, in Roscher's Lexikon, under Eros, § 1369, and Bullettino dell' Instituto, 1877, pp. 121 ff.; for similar marble figures cf. also S. Reinach, Répertoire, I, pls. 643, 644, 644A, 644B, 761, 761B).

The execution of our example is good. The complete relaxation of the child is wonderfully portrayed and the modelling, though not of the finest order, is both careful and spirited, belonging probably still to the Hellenistic period. It should be noted that—by what seems a curious inadvertence—the left arm and both legs of the statuette are not represented as supported by anything.

Length, 8\frac{1}{4} in. (21 cm.); height, 4\frac{3}{16} in. (10.7 cm.). Purchased in 1913. Formerly in the Ficoroni Collection. Published by J. Zempel, Musei Kircheriani, in Romano Societatis Jesu Collegio, Aerea notis illustrata, (1763) vol. 11, p. 83, pl. XX; also by G. M. A. R[ichter] in the Museum Bulletin, April, 1914, pp. 90-91, fig. 2. Cast hollow. The crusty, green patina, which can still be seen on the rock and part of Eros' hair, has been removed from the rest of the surface. There is a break on the left arm, just below the shoulder, with a piece missing. The bronze is also somewhat corroded in places. There are three rivet-holes on the lower edge of the rock, of which one appears to be modern. Acc. No. 13.225.2.

133, 134 PAIR OF ORNAMENTS FROM A COUCH, EACH IN THE FORM OF A MULE'S HEAD. The neck is turned to the left and to the right, respectively, and appears in relief; the head is bent sidewise and is modelled in the round. The lower edge of the neck is cut out semicircularly. Encircling the head is an ivy wreath, and on the neck is a caparison ornamented with the skin of an animal. The eyes are inlaid with silver; the irises were inserted separately and are missing.

Ornaments of this type have been found in considerable numbers. They were used to decorate the upper front corners of the curved rests placed on couches of late Greek and early Imperial type (cf. C. L. Ransom, Studies in Ancient Furniture, p. 32, pls. VIII-XVII; H. B. Walters, Catalogue of Bronzes in the British Museum, Nos. 2561 ff.; E. Pernice, Archäologischer Anzeiger, 1904, p. 30, fig. 36). They are referred to by Hyginus, Fabulae, 274, and by Juvenal, Satire XI, 97 as coronati capita aselli. See also Mayor's Juvenal ad. loc., where there is a discussion of the origin of these heads.

Our examples are beautifully worked, the character of the animal being well



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brought out and all details carefully modelled. They probably belong still to the Hellenistic period.

Height of each, 3½ in. (8.9 cm.). Purchased in 1913. From Asia Minor. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1914, p. 94, fig. 6. Cast partly over a core. The crusty, green patina has been largely

removed. The irises are missing (see above); otherwise in excellent preservation. Acc. Nos. 13.227.9 and 10.

135 SMALL PLAQUE WITH THREE GOATS IN LOW RE-LIEF. In front is a goat lying on the ground and scratching its ear with one hind hoof; behind it another goat is clambering on some rocks to the left, apparently browsing on a tree; and behind this one a third goat is doing the same at the right.

The effect of the composition is somewhat crowded and it is difficult

at first sight to differentiate the three figures, as the height of the relief is the same in each case, though they are supposed to be in different planes. But the animals are well characterized, their postures being very lifelike and evidently studied from nature. The shaggy hair is successfully represented by small incised lines. The bronze sheet on which this relief is worked is very thin; it must have served to decorate some object, as can be seen by the small



rate some object, as can be seen by the small 135 rivet-hole near the edge. The date is uncertain; probably late Greek.

Height, 3\(\frac{1}{4}\) in. (8.2 cm.). Width, 3 in. (7.2 cm.). Purchased in 1909. From Thebes. Described by G. M. A. R[ichter] in the Museum Bulletin, April, 1910. p. 98. The relief is repoussé and tooled. The crusty, green patina has been partly removed. The relief is broken in several pieces which have been reattached. The surface is considerably encrusted in places. Acc. No. 09.221.24.

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The statuettes here classed together are all of more or less crude workmanship and have no artistic value. They are interesting, however, from an archaeological point of view, as they probably represent the common votive offerings of the poorer classes, who naturally had to have their presents cheap. Occasionally they are of abnormally elongated proportions, a circumstance which has been explained by the fact that they represent a compromise between the original vow, when a statuette of large size was promised, and the later carrying out of it, when the question of economy became a matter for consideration (cf. J. Martha, L'Art étrusque, p. 502 f.). Such statuettes have been found in great quantities in Italy, especially in

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Etruria. Our examples, though individually of unknown provenance, were purchased together as a collection made in Italy (Florence) and were therefore presumably found in that country.

The rough execution of most of these figures often makes it impossible to assign a definite date to them. Moreover, the same type sometimes appears to have been in use for a long time, beginning perhaps in the archaic period, but continuing down to Roman Imperial times; nor was such uniformity unnatural when we consider both the conservatism of religious customs and the lack of artistic inspiration in those strata of Italian civilization which remained untouched by Greek influence.

145 MALE STATUETTE, standing with his weight on both legs and both arms lowered. The execution is very primitive and recalls the

early figurines found at Olympia (A. Furtwängler, Olympia, IV, Die Bronzen, pl. XV f.).

For similar statuettes found on the Viminal, Rome, cf. G. Pinza, Monumenti antichi, XV, p. 602, pl. XVI, 1–10, 12, 13, 15.

Height, 21 in. (5.7 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. Acc. No. G.R. 192.

146 MALE STATUETTE, similar to the preceding.

Height, 23 in. (5.6 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. Acc. No. G.R. 205.



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147 MALE (?) STATUETTE, similar to No. 145, except that the arms are held farther away from the body.

Height, 2¹/₈ in. (5.3 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. The right foot and the left leg from above the knee are missing. Acc. No. G.R. 211.

148 STATUETTE, similar to the preceding, but apparently female. Below each foot is a tang for insertion in a base.

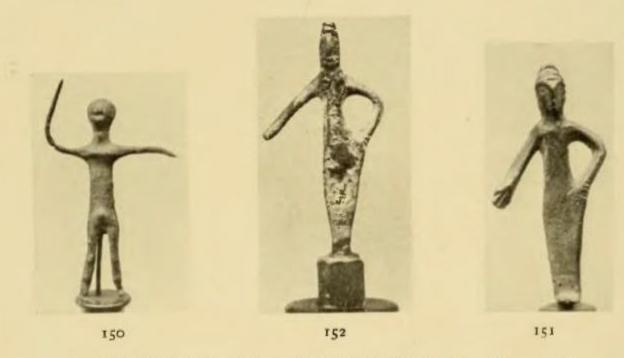
Height, 15 in. (4.7 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been mostly removed. Acc. No. G.R. 208.

149 STATUETTE, similar to No. 147, but, like No. 148, apparently female. Below each foot is a tang for insertion in a base.

Height, 17 in. (4.7 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been partly removed. Acc. No. G.R. 203.

150 MALE STATUETTE, of the same primitive type as the above (Nos. 145 ff.), but with right arm raised and the left extended forward. Below each foot is a tang for insertion in a base.

Height, 25 in. (6.6 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. Acc. No. G.R. 215.



151 STATUETTE OF A FEMALE FIGURE. She stands erect with feet close together, the right arm extended, the left holding a fold of her drapery. She wears a pointed cap and a long chiton decorated with dots. Below the feet is a tang for insertion in a base. Very crude execution, probably archaic Etruscan.

Statuettes of this type have been found in Italy in considerable numbers; some near the Black Stone on the Roman Forum (Notizie degli Scavi, 1899, fig. 7, 5, p. 158 and passim; cf. also A. de Ridder, Les Bronzes antiques du Louvre, I, Nos. 224 ff., pl. 22, 235; and the other references there cited). The attitude is similar to that of the Akropolis maidens.

Height, 2½ in. (6.3 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, green patina. Part of the tang is missing. Acc. No. G.R. 201.

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152 STATUETTE OF A FEMALE FIGURE, similar to the preceding, except that the chiton is undecorated and the nipples of the breasts and the navel are indicated by incisions. She stands on a small circular base. Very crude execution.

Height, 215 in. (7.5 cm.). Purchased in 1896. Unpublished. Cast solid. The smooth, green patina has been partly removed. Acc. No. G.R. 227.

153 STATUETTE OF HERAKLES. He stands with his weight on both legs and his left leg put forward. His right arm is raised and wields the club; the left is extended and probably held the bow (now missing). He is nude and beardless, with short hair, and he carries the lion's skin over his left arm. Very crude execution. Illustrated, p. 97.

Statuettes of Herakles in advancing attitude, wielding the club and holding the bow, have been found in great numbers (cf. S. Reinach, Répertoire, II, pls. 202 ff.; III, 67 ff.; IV, 118 ff.). The type goes back to archaic Greek art (cf. A. Furtwängler, Roscher's Lexikon, Herakles, § 2141 ff. For a theory of its Phoenician origin [refuted by Furtwängler], cf. C. Friederichs, Geräthe und Bronzen im Alten Museum, pp. 443 ff.); but in later times down to the Imperial period, it becomes especially frequent in Central Italy, where Herakles seems to have been regarded as a beneficent hero (cf. A. Furtwängler, Roscher's Lexikon, Herakles, § 2154 f.). The workmanship in the majority of examples is so coarse that it is difficult to decide whether they are Etruscan or Roman, or to assign a date to them.

Height, 4¹ in. (10.4 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. The left hand and the attribute it held are missing. Acc. No. G.R. 270.

154 STATUETTE OF HERAKLES, similar to the preceding. Crude execution.

Height, 47 in. (11.3 cm.). Purchased in 1896. Unpublished. Cast solid. The green patina has been mostly removed. Of the attributes only the parts actually grasped in the hands are preserved. Acc. No. G.R. 285.

155 STATUETTE OF HERAKLES, similar to No. 153. Crude execution.

Height, 43 in. (12 cm.). Purchased in 1896. Unpublished. Cast solid. The patina has been removed. Most of the club and the left forearm with the lion's skin and the attribute held in the hand are missing. Acc. No. G.R. 289.

156 STATUETTE OF HERAKLES, similar to No. 153. Crude execution.

Height, 3 to in. (8.8 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been mostly removed. The right foot is missing and of the attributes only the parts actually grasped in the hands are preserved. Acc. No. G.R. 291.

157 STATUETTE OF HERAKLES, similar to No. 153. Crude execution.

Height, 215 in. (7.5 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, greenish patina, removed in places. Of the attributes only the parts actually grasped in the hands are preserved. Acc. No. G.R. 239.

158 STATUETTE OF HERAKLES, similar to No. 153, except that he wears a fillet and has a horn-like projection over the brow (probably an ornament of the fillet). Mediocre execution.

For similar horn-like ornaments on statuettes of this type cf. E. Babelon et J.-A. Blanchet, Bronzes antiques de la Bibliothèque Nationale, Nos. 521, 525.

Height, 3% in. (9.8 cm.). Purchased in 1896. Unpublished. Cast solid. Green patina with brownish patches. Only parts of the club and the bow are preserved. Acc. No. G.R. 259.

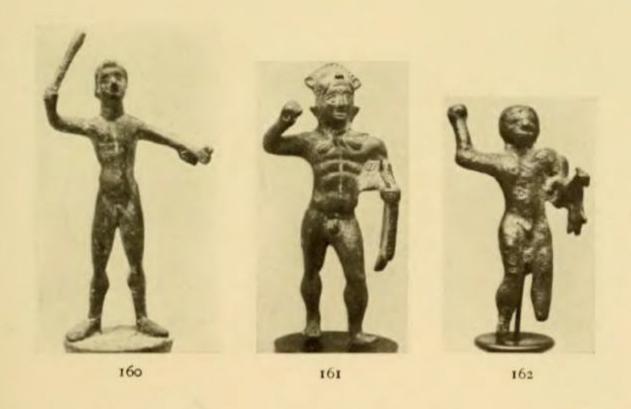
159 STATUETTE OF HERAKLES, similar to No. 153, except that he holds a round object (apple?) in his left hand instead of a bow. The hair is indicated by a stippled surface. Mediocre execution.

Height, 41 in. (10.8 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, olive-green patina. The club held in the right hand is missing. Acc. No. G.R. 283.

160 STATUETTE OF HERAKLES, similar to No. 153, except that the position of the legs is reversed and that he wears a fillet. He stands on a round base. Crude execution.

Height, 516 in. (14.4 cm.). Purchased in 1896. Unpublished. The statuette is cast solid, the base hollow. The crusty, green patina has been partly removed. Most of the lion's skin and the bow in the left hand are missing. Acc. No. G.R. 281.





161 STATUETTE OF HERAKLES, similar to No. 153, except that he wears the lion's skin over the head and the left arm, with the paws tied on his chest. The work is more careful than in the other examples. Illustrated, p. 97.

Height, 416 in. (10.3 cm.). Purchased in 1896. Unpublished. Cast solid. The dark green patina has been removed in places. Of the club only the part actually grasped in the hand is preserved. Acc. No. G.R. 510.

162 STATUETTE OF HERAKLES, similar to No. 153, except that the weight is chiefly on the left leg and the right leg slightly drawn back, and the lion's skin is wound round the left shoulder and forearm. Crude execution. Illustrated, p. 97.

Height, 3\(\frac{1}{4}\) in. (8.3 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina, partly removed. Part of the right foot, the left foot and ankle, and most of the club and the bow are missing. The face is much worn. Acc. No. G.R. 219.

163 STATUETTE OF A FIGHTING WARRIOR (Ares?). He is striding forward with the left leg advanced. His right arm is raised and

is brandishing a spear; the left is lowered and probably held a shield (now lost). He wears a crested helmet with incised patterns and with cheek-pieces turned up, a cuirass with a row of flaps below, and greaves decorated with incised spirals along the edges. On the feet are tangs for insertion in a base.

Statuettes of this type of more or less crude execution and sometimes of very elongated proportions have been found in great numbers in Italy, especially in Etruria (cf. J. Martha, L'Art étrusque, p. 502; A. de Ridder, Les Bronzes antiques du Louvre, Nos. 278 ff., pl. 25, 279–281; S. Reinach, Répertoire, II, p. 185, 1; 186, 5 ff.; III, p. 244, 5, 7; IV, pp. 102, 5; 103, 5–6). It is doubtful whether they represent Ares or simply a warrior (cf. A. Furtwängler, Roscher's Lexikon, Ares, p. 491 [g]).



160

Total height (with tangs), 6^{11}_{16} in. (17 cm.). Purchased in 1896. Unpublished. Cast solid. Blue-green patina with extensive brown patches. The shield, which we know from the other examples was carried in the left hand, is missing. On one side of the helmet is a large hole. Acc. No. G.R. 292.

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164 STATUETTE OF A FIGHTING WARRIOR, similar to the preceding, except that the cuirass has shoulder-flaps and two rows of flounces below. There are no incised patterns on the ornament. The left foot is embedded in a circular leaden base. Crude workmanship.

Height, with base, 8 in. (20.3 cm.). Purchased in 1896. Unpublished. Cast solid. Green patina with extensive brown patches. The right arm, the left forearm, and the right foot and ankle are missing. Acc. No. G.R. 288.

165 STATUETTE OF A FIGHTING WARRIOR, similar to No. 163, except that the cuirass has shoulder-flaps, marked by incisions, and two rows of flounces below. The cuirass and the helmet are decorated with incised and punctured lines. Crude workmanship.

Height, 6.76 in. (16.3 cm.). Purchased in 1896. Unpublished. Cast solid. The green patina has been mostly removed. Both arms from below the shoulders and both legs from below the knees are missing; also parts of the crest. Acc. No. G.R. 286.

166 STATUETTE OF A FIGHTING WARRIOR, similar to No. 163, except that the cuirass has shoulder-flaps, marked by incisions, and

two rows of flounces below. The cuirass is decorated with incised and punctured lines. The right hand is pierced for the insertion of the spear, which, however, is missing. Crude workmanship.

Height, 63 in. (16.1 cm.). Purchased in 1896. Unpublished. Cast solid. Rough, green patina. The left arm from below the shoulder, both legs from below the knees, and the crest are missing. Acc. No. G.R. 287.

167 STATUETTE OF A FIGHTING WAR-RIOR, of the same type as No. 163, except that the right arm is lowered instead of raised and there is no indication of any armor except the helmet. In the right hand is a hole for the insertion of the spear (now missing). On the feet are tangs for insertion in a leaden base, part of which is still preserved. The execution is very crude, the features being marked by simple incisions.



167

Height (without base), 33 in. (9.6 cm.). Purchased in 1896. Unpublished.

Cast solid. Greenish-black patina. The left forearm is missing. Acc. No. G.R. 266.

168 STATUETTE OF A FIGHTING WARRIOR, similar to the preceding and of the same extremely crude workmanship. Incised lines are used to mark the features, the nipples of the breasts, and the navel. The right hand was pierced for the insertion of the spear.

Height, 2½ in. (6.3 cm.). Purchased in 1896. Unpublished. Cast solid. Blackish patina. Both legs from above the knees are missing; also part of the right hand. Acc. No. G.R. 236.

169 STATUETTE OF A FIGHTING WARRIOR, similar to No. 167 and of the same extremely crude workmanship. Incised lines are used to indicate the nipples of the breasts and the navel.

Height, 25 in. (6.7 cm.). Purchased in 1896. Unpublished. Cast solid. Dark green patina. The head, the greater part of both arms, and both feet are missing. Acc. No. G. R. 246.

170 STATUETTE OF A MALE FIGURE (Priest?). He stands with his weight chiefly on his right leg and the left slightly bent. His

right arm is extended and probably held a patera; the left is bent at the elbow and holds what appears to be a small box (pyxis). He wears a radiated head-dress and a mantle which leaves the right arm and breast uncovered. Crude workmanship, probably late Etruscan.

Statuettes of this type have been found in great numbers. Their identity has been a matter of much discussion, the radiated head-dress having given rise to many theories. The chief identifications are Helios (cf. E. Gerhard, Gesammelte akademische Abhandlungen, 1866, I, pl. XXV, 5); an Italic divinity (cf. A. de Longpérier, Notice de bronzes du Louvre, Nos. 32 ff.); Asklepios (cf. F. Wieseler,



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Archäologische Beiträge, II, pp. 23 ff.); Bacchus (cf. E. Babelon et J.-A. Blanchet, Bronzes antiques de la Bibliothèque Nationale, Nos. 371 ff.); a man sacrificing (cf. C. Friederichs, Geräthe und Bronzen im Alten Museum, Nos. 2083 ff.); a priest (?) (cf. H. B. Walters, Catalogue of Bronzes

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in the British Museum, Nos. 689 ff.); and a lar or genius (cf. E. von Sacken, Bronzen im k. k. Münz-und Antiken-Cabinetes zu Wien, pl. XXXVI, no. 1 and p. 85; S. Reinach, Répertoire, II, pp. 501 ff.; A. de Ridder, Les Bronzes antiques du Louvre, Nos. 307 ff.). Of these interpretations the most convincing is that of a priest (or man) performing a sacrifice. The patera, which is almost invariably found in the right hand in the better preserved examples, suggests the pouring of a libation, and the radiated head-dress is not unlike the wreaths worn by the Roman priests at sacrifices (cf. e.g. the reliefs of the Ara Pacis, E. Strong, Roman Sculpture, pls. VIII, IX. Compare also No. 270 in this collection). We know that bronze statues in the attitude of prayer or sacrifice were dedicated to the gods as thank-offerings (cf. Pausanias, V, 25, 5 and X, 18, 5); it is probable that these little figures were made to serve a similar purpose.

Though a large number of these statuettes are known to have come from Etruria, they have also been found on the Rhine and in other parts of the Roman empire. Their execution is mostly so crude that it is difficult to assign them to a definite period.

Height, 4¹/₂ in. (11.5 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. Both feet and the object probably held in the right hand are missing. Acc. No. G.R. 284.

171 STATUETTE OF A MALE FIGURE (Priest?), similar to the preceding. Very crude workmanship.

Height, 3\frac{1}{4} in. (8.2 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been mostly removed. The right arm from below the shoulder and the lower part of the left leg are missing. Acc. No. G.R. 226.

172 STATUETTE OF A MALE FIGURE (Priest?), similar to No. 170, except that the position is reversed, the weight being chiefly on the left leg with the right slightly drawn back, and that the mantle covers only the lower part of the body and the left shoulder. Crude workmanship. Illustrated, p. 102.

Height, 4½ in. (11.4 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. The right forearm is missing. Acc. No. G.R. 268.

173 STATUETTE OF A MALE FIGURE, similar in attitude to No. 170, except that both hands are held open and contain no attributes,

though it is possible that these have been lost. On the right foot is a tang for insertion in a base. Crude execution.

Height, 4 ³ in. (10.6 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, dark green patina. The left foot is missing. Acc. No. G.R. 276.



174 STATUETTE OF A MALE FIGURE (Priest?), similar to the preceding, except that the mantle is pulled over the head like a hood. Both hands are held open, but may have contained attributes which have been lost. Crude execution.

Height, 3 in. (7.6 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been mostly removed. The lower part of the right leg and the left foot are missing. Acc. No. G.R. 255.

175 STATUETTE OF A MALE (?) FIGURE, similar to No. 172, except that he wears shoes and a chiton, as well as a himation, and the left hand does not seem to have held a pyxis. On the left foot is a tang for insertion in a base. Crude execution.

Height, 3\structure in. (8.6 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, green patina. The right foot and part of the left hand are missing. The body is bent back. Acc. No. G.R. 237.

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176 STATUETTE OF A MALE FIGURE, of the same type as No. 175. The feet are joined by a small ledge below which is a tang for insertion in a base. Crude execution.

Height, 3.76 in. (8.7 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. Acc. No. G.R. 252.

177 STATUETTE OF A FEMALE FIGURE. She stands with her weight on both legs, the right arm extended and holding a patera, the left

lowered and muffled in her drapery. She wears a chiton, a himation, and a diadem. The back is flat and entirely unworked. A tang below both feet served for insertion in a base. Crude execution, probably late Etruscan.

Statuettes of this type have been found in great numbers in Etruria and other parts of the Roman empire. They appear to be the female counterparts to the statuettes of priests (?), described above (cf. Nos. 170 ff.). Like them they have been variously interpreted, the chief identifications suggested being Juno (E. Gerhard, Gesammelte akademische Abhandlungen, I, pp. 317, 370, pl. 36, fig. 3; E. Babelon et J.-A. Blanchet, Bronzes antiques de la



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Bibliothèque Nationale, No. 41; A. de Ridder, Les Bronzes antiques du Musée du Louvre, Nos. 314 ff., pl. 28, 316); Hygieia (F. Wieseler, Archäologische Beiträge, II, pp. 35 ff.); and a priestess (?) (cf. C. Friederichs, Geräthe und Bronzen im Alten Museum, Nos. 2100 ff; H. B. Walters, Catalogue of Bronzes in the British Museum, No. 693). In some cases (cf. Nos. 180-182) the type approaches that of Juno as known through some statues (cf. J. Overbeck, Kunstmythologie, Atlas, pl. X, 35); but though the patera is a not uncommon attribute of this goddess (cf. W. H. Roscher, Roscher's Lexikon, under Hera, § 2132), the pyxis which these statues hold in their hands is not elsewhere found, so that even in these cases the identification as a woman or priestess sacrificing seems to be more probable.

Height, 51 in. (13.3 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. Acc. No. G.R. 277.

178 STATUETTE OF A FEMALE FIGURE, similar to the preceding. Crude execution.

Height, 316 in. (9.4 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, green patina. Acc. No. G.R. 243.

179 STATUETTE OF A FEMALE FIGURE, similar to No. 177, except that the left hand protrudes from the drapery. No tang. Crude execution.

Height, 3 in. (7.6 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, dark green patina. Acc. No. G.R. 222.

180 STATUETTE OF A FEMALE FIGURE. She stands looking to the right, with her weight chiefly on her left leg and the right slightly

drawn back. The right arm is extended and holds a patera. The left is bent sharply at the elbow and holds a pyxis. She wears a long, girt chiton, and a himation which covers the lower part of the body and the left shoulder; also a diadem. Execution fair.

In general type this resembles the crude figures just described (Nos. 177 ff.). Like them it probably represents a priestess (see discussion under No. 177).

Height, 3\frac{3}{8} in. (8.6 cm.). Purchased in 1896. Unpublished. Cast solid. The green patina has been largely removed. The right arm seems to have been bent. Acc. No. G.R. 274.



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181 STATUETTE OF A FEMALE FIGURE, similar to the preceding, except that the mantle is pulled over the head to serve as a hood. Underneath is a tang for insertion in a base. Fair execution.

Height, 4 16 in. (10.6 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. The right arm from below the shoulder is missing. Acc. No. G.R. 262.

182 STATUETTE OF A FEMALE FIGURE, similar to No. 180, except that the diadem is of radiated form. Below is a tang for insertion in a base.

Height, 2 11 in. (6.8 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been mostly removed. The patina is chipped. Acc. No. G.R. 225.

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183 MALE STATUETTE. He stands with his weight on both feet and both arms bent sharply at the elbow and extended forward. The left hand is held open, the right is clenched and probably held some object. He wears a himation which covers his left shoulder and the lower part of his body, and he has short, straight hair. Crude workmanship.

Statuettes of this general type have been found in great numbers in Italy (cf. e.g. A. de Ridder, Les Bronzes antiques du Musée du Louvre, Nos. 291 ff., pl. 26, 293). In the absence of definite evidence it is best to explain them as votive figures placed in sanctuaries as offerings.

Height, 213 in. (7.1 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, greenish black patina. The object which was probably held in the right hand is missing. Acc. No. G.R. 235.



184 MALE STATUETTE, similar to the preceding, except that the arms are extended sidewise instead of forward. On each foot is a tang for insertion in a leaden base, part of which is still preserved. Crude execution.

Height, 27 in. (7.3 cm.). Purchased in 1896. Unpublished. Cast solid. Black patina. The object which was probably held in the right hand is missing. Acc. No. G.R. 228.

185 MALE STATUETTE. He stands with his weight on both legs and his arms bent sharply at the elbow and extended forward with hands held open. His hair is short and straight. He wears a himation which is

draped loosely over the lower part of his body with the ends slung round his left arm. The edges are decorated with punched circles. He stands on a rectangular plaque. The execution is fair.

Height, 3 18 in. (8.1 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, dark green patina. Acc. No. G.R. 12.

186 MALE STATUETTE. He stands in an easy attitude with his weight chiefly on his left leg. Both arms are bent sharply at the elbow and extended with hands held open. He wears a chiton and a himation which covers his left shoulder and the lower part of his body; also laced shoes. The edges of the chiton and the himation are decorated with hatched lines. His hair is long and is rolled up at the back under a fillet. On each foot is a tang for insertion in a base. The execution is fair. Illustrated, p. 105.

Height, 41 in. (10.5 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, pale green patina. Acc. No. G.R. 269.

187 MALE STATUETTE, similar to the preceding, except that he wears no chiton and the mantle has dropped down from the left shoulder; there is also no indication of shoes, and the hair is short and straight. On the left foot is a tang for insertion in a base. Crude execution.

Height, 3 in. (8.1 cm.). Purchased in 1896. Unpublished. Cast solid. The smooth, green patina has been removed in places. The right foot is missing. Acc. No. G.R. 251.

188 MALE STATUETTE, similar to the preceding, except that the right arm is held somewhat higher. On each foot is a tang for insertion in a base. Crude execution.



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Height, 3.76 in. (8.7 cm.). Purchased in 1896. Unpublished. Cast solid. The patina has been almost entirely removed. Both hands are missing. Acc. No. G.R. 240.

189 MALE STATUETTE. He stands with feet close together and both arms extended sidewise. In his right hand he holds a patera or a disk;

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the left is apparently held open. He is nude and wears a conical cap. Below the feet is a tang for insertion in a base. Coarse execution.

Height, 3½ in. (8.9 cm.). Purchased in 1896. Unpublished. Cast solid. The surface is covered almost entirely with a brownish incrustation. Acc. No. G.R. 250.

190 MALE STATUETTE. He stands with his weight chiefly on his right leg. His right arm is bent sharply at the elbow; he holds a patera in the right hand, the left is placed on his hip. He wears a himation round the lower part of his body and laced shoes. On each foot is a tang for insertion in a base. The execution is fair.

Height, 3\{\} in. (8.5 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. Acc. No. G.R. 271.

191 MALE STATUETTE. He stands with his feet close together, the right hand lowered and grasping a round object, the left placed on the hip and holding a long leaf (?). He is nude and has short, straight hair. Below the feet is a tang for insertion in a base. Coarse execution; the features are very roughly indicated.

Height, 2¹¹/₁₆ in. (6.8 cm.). Purchased in 1896. Cast solid. Smooth, green patina. The surface is somewhat corroded. Acc. No. G.R. 229.

192 MALE STATUETTE, similar to the preceding, except that he holds nothing in his left hand and the object in his right hand appears to be a patera. Below the feet is a tang for insertion in a base. Very coarse execution.

Height, 2⁵/₁₆ in. (5.8 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, green patina. Surface somewhat corroded. Acc. No. G.R. 186.









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193 STATUETTE OF A YOUTH. He is striding forward with the left leg advanced. Both arms are extended sidewise with hands held open. He is quite nude, and the nipples of the breasts and the navel are represented by incisions. Very crude execution.



Height, 3\frac{1}{4} in. (8.2 cm.). Purchased in 1896. Unpublished. Cast solid. Green patina, removed in places by scraping. No parts missing. Acc. No. G.R. 244.

193A STATUETTE OF A YOUTH. He stands with his weight on both legs, the left advanced. Both arms are a little extended, the right held open, the left clenched. He is nude, and has short hair. The feet are joined by a small ledge below which is a tang for insertion in a base. Crude execution.

Height, 4 to in. (11 cm.). Gift of Garrett C. Pier, 1907. Unpublished. Cast solid. Smooth, green patina. Acc. No. 07.252.

194 STATUETTE OF A MALE FIGURE. He stands with his weight chiefly on his right leg. The right arm is a little extended and holds a round object; the left is lowered and grasps a sickle (?). He is nude and has short hair. The nipples of the breasts and the navel are indicated by incisions. Very crude execution.

Height, 3% in. (8.6 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, green patina, partly removed. Acc. No. G.R. 275.

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195 STATUETTE OF A YOUTH. He stands with his weight on his right leg and his left advanced. Both arms are lowered and brought to the front. He is nude and has long hair falling straight to the neck. Very crude execution.

Height, 3½ in. (8.9 cm.). Purchased in 1896. Unpublished. Cast solid. The green patina has been partly removed. The left foot and pieces of the right fingers are missing. The lower part of the right leg has been bent out of shape. The surface of the face is much worn. Acc. No. G.R.

She stands with her weight chiefly on her right leg. The right arm is a little extended and holds a round object; the left is lowered and grasps a sickle (?). She wears a long chiton. For the attitude and attributes compare No. 194. Very crude execution.

Height, 3⁷/₁₆ in. (8.7 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, green patina with brown patches. The left foot is missing. Acc. No. G.R. 217.

She stands with her weight chiefly on her right leg and the left slightly advanced. The right arm is extended and probably held some object; the left is lowered and apparently holds a fold of the drapery. She wears a long, sleeved chiton, the folds of which are indicated by incisions. Very crude execution.

Height, 3 ⁹ in. (9.1 cm.). Purchased in 1896. Unpublished. Cast solid. The green patina has been partly removed. The right hand is missing. Acc. No. G. R. 247.



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ROMAN PERIOD

END OF FIRST CENTURY B.C. TO THIRD CENTURY A.D.

[Material arranged according to subjects]

ZEUS

ZEUS

200 STATUETTE OF ZEUS, seated. His left hand is raised and holds the sceptre; in his right is the thunderbolt. He wears a himation

which covers the lower part of his body and is brought up behind with one end doubled and laid over the left shoulder. On his feet are sandals. He has thick hair and beard, similar in treatment to that of the Otricoli Zeus.

This is one of the best extant bronze statuettes of seated Zeus. It is of Roman execution, but must have been made by an artist thoroughly imbued with the Greek spirit. The type is one which was created in the fourth century B.C. as a modification of the Olympian Zeus of Pheidias, from which it differs in the forward inclination of the head, the manner of grasping the sceptre, the arrangement of the mantle, the type of the face, and the treatment of the hair and beard, all innovations which take away from



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the quiet dignity of the fifth-century composition, but are more in conformity with the taste of the later time. It is to this fourth-century conception that most of the numerous representations of seated Zeus in Roman times go back.

For bronze statuettes of the same type cf. two in the Bibliothèque Nationale (E. Babelon et J.-A. Blanchet, Catalogue des Bronzes antiques, Nos. 17 and 18), one in Naples (illustrated in Antichità di Ercolano, vol. VI, pl. 87), one in Vienna (E. von Sacken, Die antiken Bronzen des kgl. Münz-und Antiken-Cabinetes No. 540 a; illustrated in J. Overbeck, Kunstmythologie, I, p. 122, fig. 11), one in the Sammlung Arndt in Munich (Führer der Sammlung Arndt, p. 24), one in the Antiquarium of the Berlin Museum (Aus dem Berliner Museum, R. Kekulé von Stradonitz dargebracht, 1909, pl. VII),

ZEUS

one in the de Clerq Collection in Paris (A. de Ridder, Collection de Clerq, III, pl. 36, No. 215), one in the Somzée Collection (A. Furtwängler, Catalogue, No. 87, pl. XXXIV), and one in the Museum of Fine Arts, Boston (cf. E. Robinson, Annual Report, 1898, p. 33, No. 36). Compare also a similar one in the British Museum (H. B. Walters, Catalogue of Bronzes, No. 909), where, however, the scheme is reversed. For a list of statues reproducing the same type see J. Overbeck, Griechische Kunstmythologie, I, Zeus, p. 114f.

Height, 41 in. (10.4 cm.). Gift of Henry G. Marquand, 1897. Published by A. Furtwängler, Neue Denkmäler antiker Kunst, III, p. 267, No. 6, pl. VI. Figured in S. Reinach, Répertoire, IV, p. 8, No. 2. The figure is hollow in the centre, having been cast over a small core. The crusty, green patina has been partly removed. The seat is missing, as are also the lower part of the sceptre and the eyes, which were inlaid; otherwise the preservation is excellent. Acc. No. G.R. 37.

201 STATUETTE OF ZEUS. He stands quietly with his weight on his right leg and his head slightly inclined to the right. The right arm

is lowered, the left bent sharply at the elbow. Over the left shoulder and upper arm he has a chlamys which hangs down in heavy folds both front and back. He is bearded and wears a fillet, which is decorated with three rosettes in front and has long ends hanging down the shoulders. Fair execution, of Roman date.

From similar statuettes (cf. J. Overbeck, Kunstmythologie, I, p. 145, and S. Reinach, Répertoire, I, 189; II, 9–11; III, 4; IV, 7) we know that the right hand held the thunderbolt and the left the sceptre. This type is known only from bronze statuettes, not from full-size statues (cf. Overbeck, loc. cit.). Though these statuettes all date from the Roman period, the quiet dignity of the conception points to a Greek original.



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Height, 4½ in. (11.4 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been partly removed. The right forearm, the left hand and wrist, part of the right leg, and the left foot and ankle are missing; also the pupils of the eyes, which were inlaid. The surface is much encrusted in places. Acc. No. G.R. 23.

HERA

HERA

205 STATUETTE OF HERA (?). She stands with her weight chiefly on her right leg and the left slightly drawn back. Her left arm is raised

and evidently held the sceptre (now lost); the right is extended and probably held some other object. She wears a long chiton and a himation which is draped round her waist and over her left shoulder; also a diadem. Her hair is long and is tied together at the nape of the neck. Roman, mediocre execution.

As the sceptre and the diadem are associated equally with Hera and Demeter, it is not certain which of these two is here represented. The Demeter on the famous Eleusis relief by which Overbeck has identified a number of statues as certainly Demeter and not Hera (J. Overbeck, Kunstmythologie, II, p. 461 f.) is in the same attitude as our statuette, but the arrangement of the himation is



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different and she wears no diadem. On the other hand, Hera is often represented holding the sceptre in the left hand and with the right arm extended, but in those cases she generally appears veiled (cf. J. Overbeck, Kunstmythologie, II, 119 f., pl. I). The slight variations found in our statuette are natural when we consider how often the types created by the Greeks were copied and adapted in Roman times.

Height, 2% in. (7.3 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, green patina. The right hand and the fingers of the left hand, with the sceptre they held, are missing. Acc. No. G.R. 232.

POSEIDON

Poseidon

206 STATUETTE OF POSEIDON. He is striding forward, with his right hand raised and wielding the trident. His left arm is stretched forward, the hand being clasped to hold another attribute, which is missing, as is also the trident. He is nude except for a chlamys, which is draped loosely across his shoulders with both ends hanging from the arms. He has a long, curly beard and long hair, which is bound with a fillet and hangs down behind with the ends gathered into a small knot and two locks falling on the breast.

The chief interest of this statuette lies in the fact that it reproduces the Poseidon type of the striding Poseidon which occurs on the coins of Poseidonia from

550-400 B.C. It is probable that the coins went back to a famous cult statue, which apparently considerably influenced contemporary and subsequent representations of Poseidon (cf. the vasepaintings and reliefs cited by I. Overbeck, Griechische Kunstmythologie, II, pp. 224 ff., and Atlas, pl. XII). Our figure is an archaistic work of the Roman period. The artist has borrowed from the archaic period the stiff but vigorous pose, the spare muscular form, the formal folds of the chlamys, and the treatment of the hair behind; but the type of the face, with the deep-set eyes and prominent brow, the free rendering of the beard, and the advanced modelling of the figure, are characteristic of late Greek art.



Height, 5% in. (13 cm.). Purchased in 1907. Said to have come from near Matera. Published by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, p. 91, No. 15, fig. 7. Figured in S. Reinach, Répertoire, IV, p. 19, No. 3. Cast solid. The brown-green patina has been removed in places. The end of the chlamys which hung from the right arm has been broken off and is missing, and the ends of the toes on both feet are chipped; otherwise in excellent preservation. Acc. No. 07.286.93.

207 STATUETTE OF POSEIDON (?). The attitude is the same as in No. 110, only reversed, that is, the weight of the body rests on the right leg and the left leg is slightly drawn back; the left arm is raised and the right extended. He has thick, bushy hair and is entirely nude. The attributes are missing. Therefore there is the same uncertainty as with No. 110 whether this statuette represents Zeus or Poseidon; but the restlessness conveyed by the expression of the face and the treatment of the hair are in favor of the latter divinity.

For an account of the origin and history of this type see No. 110. The figure is executed with



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POSEIDON

great care and finish, but the workmanship is somewhat hard and indicative of the Roman period.

Height, 4\frac{3}{4} in. (12.1 cm.). Purchased in 1911. Said to have been found at Leicester Fosse, England. Published by G. M. A. R[ichter] in the Museum Bulletin, November, 1911, pp. 212, 213, fig. 5. Figured in S. Reinach, Répertoire, IV, p. 3, No. 7. Cast solid. The brilliant, greenish black patina is modern. The right arm from the elbow, and the large toe of the left foot are missing, as are also the pupils of the eyes and the nipples of the breasts, which were inlaid; otherwise the preservation is excellent. Acc. No. 11.56.

APOLLO

APOLLO

210 STATUETTE OF APOLLO. He stands with his weight chiefly on his right leg and the left slightly drawn back. The right arm is extended

and holds a patera; the left is lowered and grasps the plectron, or instrument for striking the lyre. He is nude, but wears a quiver on his back. His hair is long and is gathered together behind. Roman, of fair execution.

For similar statuettes see S. Reinach, Répertoire, II, 783, 7; 784, 1; III, 27, 5, 6, 8; 28, 1; IV, 51, 5; 52, 1. Though these statuettes, like our example, are all of Roman workmanship, it is probable that they were copied from an earlier Greek original. It is interesting to compare in this connection the Sabouroff Apollo (cf. A. Furtwängler, Collection Sabouroff, pls. 8-11), the general attitude of which is the same.

Height, 2½ in. (6.3 cm.). Purchased in 1896. Unpublished. Cast solid. Smooth, green patina.

210

The face and some of the other parts of the surface are much worn. Acc. No. G.R. 254.

ARTEMIS

211 MEDALLION WITH A BUST OF ARTEMIS IN RELIEF. ARTEMIS

She wears a chiton and has a quiver strung on her right shoulder. Her hair is long with a tress falling in front on each side.

Roman period; cursory execution.

Diameter, 13 in. (2.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4861. Green-brown patina. The surface is much rubbed. Acc. No. C.B. 291.



211

ATHENA

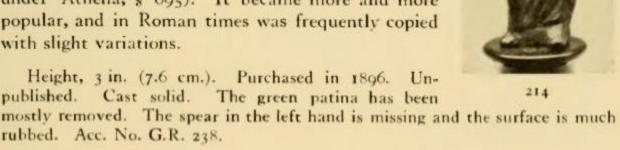
214 STATUETTE OF ATHENA. She stands with her weight on the ATHENA left leg and the right slightly drawn back. Her right hand is brought up

to the shoulder and grasps a round object; the left arm is extended to hold the spear, now lost. She wears a chiton, and a himation, which is draped round the lower part of her body and over the left shoulder; also a crested helmet and the aegis with gorgoneion.

Roman, of indifferent execution.

The type of Athena standing quietly, holding the lance in the left hand and another attribute in the right, was originated as early as the early fifth century B.C. (cf. A. Furtwängler in Roscher's Lexikon, under Athena, § 695). It became more and more popular, and in Roman times was frequently copied with slight variations.

Height, 3 in. (7.6 cm.). Purchased in 1896. Unpublished. Cast solid. The green patina has been mostly removed. The spear in the left hand is missing and the surface is much



215 STATUETTE OF ATHENA. She stands with her weight on the right leg and her left slightly drawn back. Her right arm is raised and held

ATHENA

the spear; the left is lowered. She wears an Ionic chiton with diploidion,

girt at the waist; an aegis, with gorgoneion; and a crested helmet with broad brim.

Roman work, of mediocre execution.

This type of Athena goes back to the fifth century B.C. (cf. A. Furtwängler, Roscher's Lexikon, Athena, p. 695). In Roman times it attained great popularity and was reproduced continually with slight variations (cf. e.g. S. Reinach Répertoire, II, 275 ff.; III, 85 f.; IV, 168).

Height, 45 in. (11.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5028. Cast hollow. The green patina has been largely removed. The ends of the fingers of the right hand with the spear they held, and the lower part of the left hand are missing. Acc. No. C.B. 335.



215

216 BUST OF ATHENA. Her hair is waved over her temples and knotted at the back. She wears a "Corinthian" helmet, a chiton, and a

mantle over her left shoulder. Her head is inclined a little to the right. The hole at the top of the helmet was probably for the insertion of a crest. The bust appears to have been used as an ornament to some object.

The workmanship is good and belongs to the Roman period; but the type goes back to the end of the fifth or the beginning of the fourth century B.C.

Height, 3 16 in. (7.7 cm.). Found in Rome. Gift of Henry G. Marquand, 1897. Unpublished. Cast solid. Green patina. Preservation good; the mantle has been considerably rubbed, so that the folds appear indistinct. Acc. No. G.R. 40.



216

217 LEFT ARM OF A LARGE STATUETTE OF ATHENA. The upper arm is covered with the aegis, on which is a gorgoneion. The fingers are loosely clasped to hold some attribute, now missing.

Probably Roman period, but the surface is so blurred that it is difficult to assign a date.

Length, 676 in. (16.4 cm.). Purchased in 1913. Mentioned in the Museum Bulletin, April, 1914, p. 94. Cast hollow. The green patina has been mostly removed. The surface is considerably corroded and part of the first finger is missing. Acc. No. 13.225.8.

ATHENA

APHRODITE



217

APHRODITE

220 STATUETTE OF APHRODITE. The attitude is, like No. 121, a reproduction of the Knidian Aphrodite of Praxiteles. She is nude and is standing with her weight on her right leg, bent slightly forward. Her right hand is held in front of her, the left arm is lowered, but being broken off from beneath the shoulder its action cannot be determined. She wears a diadem and has wavy hair gathered in a knot behind.

This charming figure is not only interesting for the type it represents, but of value for its own sake, for the execution is good, and though executed in Roman times it retains much of the Greek spirit.

For a discussion of bronze statuettes in the attitude of the Knidian Aphrodite see No. 121.

Height of fragment, 4³/₄ in. (12.1 cm.). Purchased in 1911. Published by G. M. A. R[ichter] in the Museum Bulletin, November, 1911, pp. 212, 213, fig. 4. Cast solid. Crusty, green patina. The surface is somewhat corroded. Both legs from above the knees and the left arm from beneath the shoulder are missing. The head was broken off and has been reattached, the missing parts of the neck being restored. The ears are pierced for the insertion of earrings. Acc. No. 11.140.10.



220

221 STATUETTE OF APHRODITE ANADYOMENE. She is standing looking to the right, with her weight chiefly on the left leg

PHRODITE

and the right drawn back. Her left hand is raised and holds one of her tresses; the right is lowered and probably held an attribute. She is nude and

has long hair which falls down her back with one tress on either side.

Roman, of cursory execution.

Statuettes of Aphrodite holding her hair, as if to arrange it or to wring out the water after the bath, occur with great frequency (cf. J. J. Bernoulli, Aphrodite, pp. 288 ff.; S. Reinach, Répertoire, II, 339 ff.; III, 103, ff.; IV, 200 ff.). The most usual attitude for figures of this type is for both hands to be raised to the hair; but the slight variation of pose shown in this statuette is not uncommon (cf. S. Reinach, loc. cit.). The great popularity of the type presupposes a famous original, which, to judge from the general style and conception, probably belonged to the second half of the fourth century B.C. L. Stephani, Compte-rendu, 1870-71, pp. 78 ff., attempted to connect this Aphrodite Anadyomene type with the famous painting by Apelles which represented the new-born goddess rising from the sea and drying her hair; but the



221

arguments of O. Benndorf (Athenische Mitteilungen, I, 1876, pp. 50 ff.) for the possibility that the Apelles Aphrodite was conceived with the lower part of her body still immersed in the water appear more convincing.

Height, 4 in. (10.2 cm.). Purchased in 1896. Unpublished. Cast solid. The green patina has been almost entirely removed. The right hand is missing and the surface of the face is much worn. Acc. No. G.R. 264.

222 STATUETTE OF APHRODITE. She is nude and stands with her weight on her right leg and the left a little drawn back. The right arm is lowered; in the left she holds up an apple. Her head is inclined to the right. She wears a diadem and has wavy hair done up in a knot behind, with a tress falling on each shoulder. The figure stands on a round base.

The workmanship is fair, but Roman; the type belongs to the Hellenistic period.

For statuettes of a similar character see J. J. Bernoulli, Aphrodite, p. 359, and S. Reinach, Répertoire, II, p. 360.

Height of figure, 63 in. (16.2 cm.). Height, with base, 81 in. (20.6 cm.). APHRODITE Gift of Henry G. Marquand, 1897. Unpublished. The base is hollow, but the statuette is cast solid. Patina black-green and rough. Intact except for the loss of the ends of the fingers of the right hand. Acc. No. G. R. 31.



222

EROS

228 STATUETTE OF A WINGED EROS. He is running forward resting his weight lightly on the toes of his right foot and with his left thrown back. His left hand is held up and grasps the socket of a torch; his right is lowered and holds a large vine-branch. He is nude and has curly hair, of which one tuft is gathered into a knot over the forehead and braided. (For this arrangement cf. under No. 131.) On the inside of the wing the feathers are modelled and incised.

EROS

EROS

This statuette is of the same general type as the famous bronze Eros from Boscoreale (No. 131). It is not, however, of the same splendid workmanship, but merely a good decorative piece of the Roman period. For similar statuettes see the list given under No. 131.

The vine-branch in Eros's right hand is of the type which occurs in Pompeiian lamp-stands for the support of a disk on which the lamp was placed (cf. F. B. Tarbell, Naples Bronzes, figs. 67, 68, 71, 73). It is possible that it served a similar purpose here.

Height of figure, 6\(^3\) in. (17.1 cm.); total height, 9\(^1\) in. (24.1 cm.). Gift of Henry G. Marquand, 1897. Said to have been found at Trebizond. Unpublished. Cast solid. The patina (artificial?) is smooth, light green, and highly lustrous. The top of the vine-branch is unfinished, showing that some object must

have fitted into it (see above). The figure is in an excellent state of preservation; only the tip of the third finger of the left hand is broken off, and the toes of the left foot have become injured. Acc. No. G. R. 32.

He stands with his weight on his left leg and the right drawn back. His left arm is bent at the elbow and holds the bow. With his right he is extracting an arrow from the quiver hanging on his shoulder. By his side stands a torch placed upside down. He is nude and has long curly hair, falling loose except for a braid along the middle. The statuette rests on a base consisting of a plinth with flaring foot, decorated with incised patterns. Along the under side of the base is a slit for insertion in some object.

The conception is graceful and probably goes



228



229

back to the fourth century B.C.; but the execution is mediocre and be- Eros longs to the Roman period. For a statue representing Eros in the same attitude cf. S. Reinach, Répertoire, I, p. 355, No. 1465.

Height, 313 in. (9.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5029; illustrated in the Cesnola Atlas, III, pl. LXVI, 2, and by L. P. di Cesnola, Cyprus, pl. IV, where it is said to have come from Dali. Cast solid. The green patina has been partly removed. The surface is somewhat corroded. Acc. No. C.B. 336.

230 HANDLE OF A JUG. The lower attachment is decorated with a relief of Eros, on either side of which is a volute. Eros is standing in a graceful pose, with a mantle thrown over his left arm. In his left hand he holds a wreath; in his right a reversed cup. At his feet lies a panther which seems to be catching the drops poured from the cup. The handle belongs to the Roman period.

Height, 6 in. (15.2 cm.). Purchased in 1909. It formed part of the Ferroni Sale (see Sale Catalogue, p. 36, No. 313). Described by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, p. 98. Cast solid. Smooth, green patina. The surface is partly encrusted and much worn in places; the features of Eros, for instance, have completely disappeared. The volute on the right side of the lower attachment and a piece from the top of the handle are missing. Acc. No. 09.221.26.



230

HERMES

235 HERM OF HERMES PROPYLAIOS (?). His features are HERMES regular and he looks straight before him. He has a full beard and long hair, arranged in front in three rows of conventionalized spiral curls and rolled up behind. He wears a fillet, round which a strand of hair is twisted in two places in front; it should be noticed that the hair is not rolled round the fillet behind according to the usual custom, the artist having evidently not thoroughly understood what he was representing. The pupils were inserted and are miss-

HERMES ing. The hole at the top of the head indicates that this herm was used as a support.

Herms of this type are of common occurrence (see e.g. Beschreibung

der antiken Skulpturen in Berlin, Nos. 101-108), and are also frequently represented on vases. At first they were ascribed indiscriminately to Dionysos (cf. E. Q. Visconti, Museo Pio-Clementino 6, pp. 65 ff.), then to Hermes (cf. G. Zoega, De origine et usu obeliscorum, p. 217). It is clear, however, that the type was used for both Hermes and Dionysos, since the herms are sometimes characterized by definite attributes, like the ivy-wreath or the caduceus, as either one or the other god. But the question comes up which of the two is represented



235

where there are no definite attributes, and this is the case in the majority of examples. E. Gerhard (Über Hermenbilder auf griechischen Vasen, in Akademische Abhandlungen, II, pp. 126 ff.) held that it was chiefly Hermes that came into consideration. This view has lately been supported by the discovery at Pergamos of a marble herm, identified by the inscription as a copy of the Hermes Propylaios by Alkamenes (cf. A. Conze, Sitzungsberichte der Berliner Akademie, 1904, pp. 69 ff.), which is of the same general type as the many existing herms, and probably reproduced the original from which the numerous replicas were derived. These vary more or less in details. Thus in our example the hair is treated somewhat differently from the way it appears on the Pergamos herm, where it falls in a straight mass on the back, with a lock hanging over each shoulder in front.

The date of the original by Alkamenes must probably be assigned to 450 B.C. The archaic rendering of the hair was apparently preserved chiefly for its architectonic effect. For this dating cf. G. Löschcke, Jahrbuch des archäologischen Instituts, 1904, p. 24 f. Furtwängler dates it somewhat earlier, i.e. 470 B.C. (cf. Sitzungsberichte der kgl. bayerischen Akademie der Wissenschaften, 1904, Heft III, p. 379). The sculptor is of course an elder Alkamenes, not the pupil of Pheidias.

The execution of our herm is fair and belongs to the Roman period.

Height, 3 in. (7.6 cm.). Gift of Henry G. Marquand, 1897. Published by A. Furtwängler, Neue Denkmäler antiker Kunst, III, p. 268, fig. 2. Cast hollow. Patina olive green with black patches. There is a hole at the top of the head. Acc. No. G.R. 44.

236 STATUETTE OF HERMES. He is walking slowly, with his Hermes weight resting on the left leg, and the right foot drawn back. The right

hand is extended and holds a purse; in the left, which is lowered, was the caduceus, or herald's staff. He wears a chlamys, fastened with a stud on the left shoulder and wound loosely around the arm. His head, which is slightly turned to the right, is winged, and he has short, wavy hair.

This type of Hermes, in which he is characterized by the money pouch as the god of commerce, appears to be of Roman, not Greek origin (cf. Chr. Sherer, in Roscher's Lexikon, under Hermes, \$2426). It became the favorite aspect under which Hermes was conceived during the Roman period.

For bronze statuettes representing Hermes with the purse and caduceus, and with a chlamys over the left shoulder, cf. S. Reinach, Répertoire,

added to the feet, and a winged petasos takes the place of the wings in the hair. The style of the figures also varies; sometimes they reproduce a Polykleitan type (cf. A. Furtwängler, Masterpieces, p. 232 f.), but oftener they are of later style, as is the case in our statuette. The execution of our figure is fairly good.

Height, 7½ in. (18 cm.). Purchased in 1908. From the Rome Sale. Described by E. R[obinson] in the Museum Bulletin, May, 1909, p. 78. Cast solid. The green patina has been removed by cleaning. Intact, except for the loss of the caduceus in the left hand. Acc. No. 08.258.3.

237 STATUETTE OF HERMES. Of the same general type as the preceding, but in a slightly different attitude. He stands with his weight resting on the right leg and the left foot



236

II, pp. 154-164. They are of very frequent occurrence. Wings are sometimes



237

a little drawn back. The right hand is extended and held an attribute, probably a purse; the left hand, which presumably held the caduceus, is

Hermes missing. He wears a chlamys over his left shoulder and arm, fastened with a stud, and on his feet are sandals. He has short, curly hair, from which rise two small wings, and his head is slightly turned to the left.

The execution of this figure is excellent and the careful, though somewhat hard modelling can be fully appreciated, as the surface is splendidly preserved. For a discussion of this type of Hermes see under No. 236. Like that figure it dates from the Roman period.

Height, 6¹/₄ in. (15.8 cm.). Purchased in 1906. Found at Versailleux (Département d'Ain). Published by G. M. A. R[ichter] in the Museum Bulletin, February, 1907, pp. 19, 20, fig. 6; and in the Bulletin de la Société Nationale des Antiquaires de France, 1905, p. 284, with plate. Cast solid. The patina is smooth and dark green. The left hand and wrist, the attributes in both hands, the front of the left foot, and the eyes and the nipples of the breast (which were inlaid) are missing; otherwise the preservation is excellent. Acc. No. 06.1057.



238 STATUETTE OF HERMES. Of the same type as No. 237, except that he is represented as a boy instead of a youth, and wears a winged petasos. The execution is mediocre.

Height to top of wing, 21 in. (6.3 cm.). Purchased in 1896. Unpublished.

Cast solid. Black-green patina. Both feet are missing, also the attribute in HERMES the left hand, and the right wing on the petasos. One finger of the left hand is bent out of position. Acc. No. G.R. 234.

239 STATUETTE OF HERMES. Similar to the preceding. The execution is very crude.

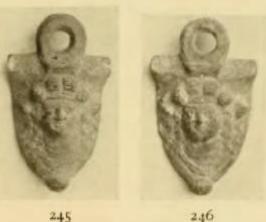
Height, 21 in. (5.8 cm.). Date of acquisition uncertain (before 1906). Unpublished. Cast solid. Patina green and slightly rough. The right leg, the lower part of the left leg, the right arm from below the shoulder, the attribute in the left hand, and the right wing of the petasos are missing. Acc. No. G.R. 13.

DIONYSOS, SEILENOI, AND SATYRS

245, 246 PAIR OF ATTACHMENTS for the swinging handle of a pail. Each is decorated with the bust of Dionysos in relief. He has

long flowing locks and wears a diadem in which are introduced clusters of grapes and vine leaves. Rather coarse Roman work.

For a pail from Boscoreale with similar attachments still in position cf. E. Pernice, Bronzen aus Boscoreale, Archäologischer Anzeiger, 1900, p. 188, fig. 14.



Total height of each, 31 in. (8.9 cm.).

Purchased in 1900. Said to have been found in the Hauran, Syria. Unpublished. Cast. Rough, green patina. Chipped in places; otherwise intact. Acc. Nos. G.R. 328 and 329.

247, 248 PAIR OF ATTACHMENTS for the swinging handles of a pail. Each is in the form of a Seilenos mask with long beard twisted into a series of pointed ends. On the forehead of one are two sprays of ivy leaves in relief; on the other are incisions to indicate the hair. There are also other minor differences between the two which show that they were not cast from the same mould. Careful Roman work.

Seilenos masks were commonly used for attachments of situla handles.

DIONYSOS SEILENOI AND SATYRS

DIONYSOS SEILENOI AND SATYRS For similar examples see Museo Etrusco Gregoriano, pl. LVIII, 4; E. Babelon et J.-A. Blanchet, Bronzes antiques de la Bibliothèque Nationale, No. 401.

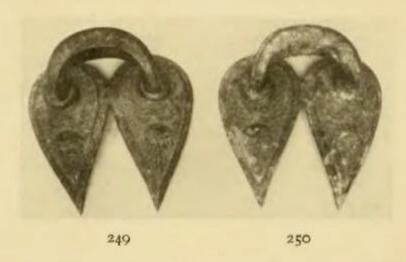
Height of each, 3 in. (7.6 cm.). Purchased in 1907. Described by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, p. 91, Nos. 16, 17. Cast. The patina of 247 is smooth and olive green, but from No. 248 it has been mostly removed. A few of the pointed ends of the beard are broken off. Acc. Nos. 07.286.98 and 07.-286.99.



248

247

249, 250 PAIR OF HORIZONTAL HANDLES, probably from a hydria. The attachments, which are in the form of lanceolate leaves,



are joined together at one point and are decorated with Seilenos masks and garlands, in relief. Each mask is crowned with a wreath.

Somewhat cursory Roman work.

Height of each, 63 in. (17.1 cm.). Greatest width of each, 53 in. (14.5 cm.). Purchased in 1910. Perhaps from near Rome. Mentioned in the Museum Bulletin, December, 1910, p. 275. Cast. Patina dull green. Preservation good; one handle is partly covered with incrustations. Acc. Nos. 10.210.31 and 10.210.33.

251 STATUETTE OF A SATYR. He is striding forward, his weight resting on the left leg, which is advanced. The right hand is swung over to the left side and grasps the fragment of a staff or thyrsos; under his left

arm he holds a pointed amphora by the handle. His head is raised and turned sharply to the right. He is nude but wears high shoes with flaps at the top

and a bracelet on each wrist. His hair is long and shaggy. The type of Satyr is that prevalent during the Hellenistic period—of strong build, somewhat coarse features, and with goat's horns.

The splendid motion of the figure, the dramatic pose, and the fine, strong modelling of the body point to a Pergamene original for this statuette. The execution, however, is rather hard and must be Roman.

Height, 7 in. (17.7 cm.). Purchased in 1907. Published by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, p. 91, No. 13, fig. 6, and by Nicolas de Romé in Le Musée, V, 1908, pp. 279 ff. Figured in S. Reinach, Répertoire, IV, p. 71, No. 3. Cast solid. The dark green patina has been partly removed. Intact, except for the lower part of the thyrsos(?), which has been broken off and is missing. On the top of the head there are traces of an iron attachment. Acc. No. 07.286.90.



251

DIONYSOS SEILENOI AND SATYRS

HERAKLES

252 STATUETTE OF HERAKLES. He stands in a leisurely HERAKLES

attitude with his weight chiefly on the right leg and the left a little advanced. The left arm is lowered and bent sharply at the elbow with the hand open as if holding an attribute, now lost. The right arm is missing, but the position of the shoulder shows that it was lowered. He is nude and carries the lion's skin over his left arm.

The type of Herakles standing in a restful pose with his right arm usually resting on the club and the left holding another attribute is common in late Greek and Roman art (cf. A. Furtwängler, Roscher's Lexikon, Herakles, §2179), though the motive occurs as early as the fifth century B.C. (cf. A. Furtwängler, Roscher's Lexikon, Herakles, §2156 ff.). The execution of this statuette is Roman, but the easy, Praxitelean pose points to a fourth-century original.



252

HERAKLES

Height, 6½ in. (15.5 cm.). Purchased in 1896. Unpublished. Cast solid. The crusty, green patina has been largely removed. The head, the right arm from below the shoulder, most of the right leg, and the left foot are missing; also the attributes. The left forearm has been broken off and reattached. Acc. No. G.R. 278.

253 STATUETTE OF HERAKLES. He stands in a leisurely attitude with his weight on his right leg, the left a little drawn back. The right

arm is extended, with the hand held open; the left holds the club against the shoulder. He is nude and has the lion's skin hanging from his left forearm. He wears a beard and moustache, and in his curly hair is a wreath, the ends of which hang over his shoulders. The nipples of the breasts are indicated with incisions. The statuette is mounted on its ancient base, which is round and has a square plinth resting on four feet.

This type, like the preceding, was popular in the Hellenistic and Roman periods (cf. A. Furtwängler, Roscher's Lexikon, Herakles, § 2179). The extended right hand generally holds the apples of the Hesperides, or another attribute, such as a drinking-cup (kantharos) or wreath (cf. the representations on late Greek coins from Further Asia, P. Gardner, Types of Greek Coins, pl. XIV, 16, 22) of our statuette is fair and belongs to the Roman period.



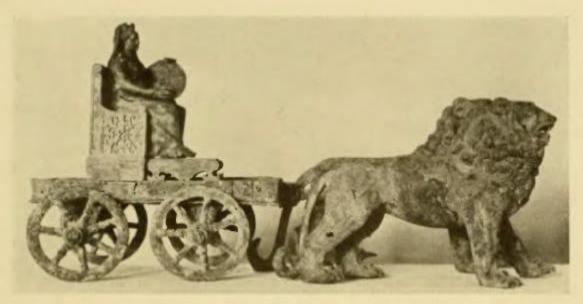
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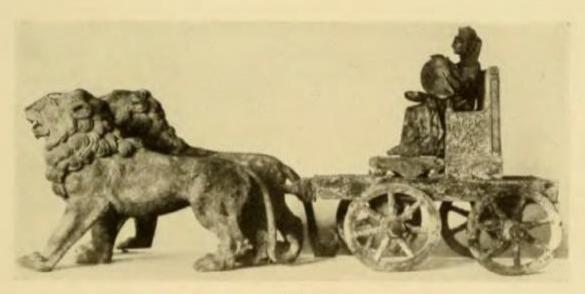
The execution

Height, 41 in. (10.8 cm.). Purchased in 1897. Unpublished. The statuette is cast solid, the base hollow. The crusty, greenish patina has been removed in places. The figure has become separated from the base and has been reattached. The attribute which may have been held in the right hand is missing (see above). Acc. No. G.R. 24.

MISCELLANEOUS DIVINITIES

Miscellaneous Divinities 258 REPRESENTATION OF AN IMAGE OF KYBELE on its processional car drawn by two lions. The figure is seated on a throne, her feet resting on a foot-stool; in her right hand she holds a drum (tympanum), in her left a bowl (patera). She wears a mural crown, a chiton, and a himation, which is drawn up over the crown to form a veil; in her ears are holes for the attachment of earrings, now missing. The chariot has four wheels, each with seven spokes, shaped like clubs. The attachment of the pole is in the form of a Doric capital. The upper surface of the chariot





MISCELLA-NEOUS DIVINITIES and the side pieces of the throne are decorated with floral designs, cast separately and soldered on. The background may once have been filled with some colored substance. A number of similar fragments were found with the chariot, but their use is uncertain.

The conception of the group is dignified and the execution fair, dating probably from the second century A.D.

The worship of the great nature goddess Kybele in Rome dates from the year 204 B.C., when, in obedience to a Sibylline edict, her image was fetched from her Phrygian home and placed in a temple on the Palatine. From that time on, her cult became very popular, and various ceremonies were observed in connection with it. The two chief features in the legend of Kybele were the loss of her lover Attis and his subsequent restoration, Kybele symbolizing the Earth, and Attis Vegetation. Both in Phrygia and later in Rome a yearly festival was held in which wild manifestations first of sorrow and then of rejoicing commemorated these two events. One of the ceremonies observed in Rome on this occasion was the carrying of the statue of Kybele on her chariot from her temple on the Palatine to the banks of the river Alno, where both were bathed, and then brought back to the temple. It is this ceremony that the group in this Museum probably commemorates; for the proportion of the figure of Kybele to the lions clearly indicates that not the goddess herself but her image is here represented.

Total height, 22½ in. (56.2 cm.). Total length, 3 ft. 5 in. (1.04 m.). Height of figure, 12 in. (30.5 cm.). Gift of Henry G. Marquand, 1897. Found on the site of the shop called "Old England" in Rome, on the corner of the Via Nazionale and the Via Eufemia. Published by A. Furtwängler, Neue Denkmäler antiker Kunst, III (1905), pp. 263–64, pl. III; S. Reinach, Répertoire, III (1904), p. 83, No. 3; C. H. Caffin, in Harper's Weekly, October 18, 1897, and Ernest Knaufft, Art Interchange, November, 1897. Cast hollow. Crusty, green patina. The group was broken in many pieces. It was cleaned and put together in Rome by Martinetti. There are some slight restorations. Acc. No. G.R. 486.

259 ANTIOCHEIA, OR THE PERSONIFICATION OF THE CITY OF ANTIOCH, represented as a woman seated on a rock. She is sitting with crossed legs, the right arm held forward, the left stretched out behind and supported on the edge of the rock. She wears a mural crown, and a chiton and himation, of which the latter is pulled up behind to cover part of her hair; on her feet are sandals. In her right hand she holds a longish object, which, from the analogy of similar figures, may be identified as a bunch of wheat.

Figures of this type have been brought into connection with a bronze statue known to have been made by Eutychides, a pupil of Lysippos, for

MISCELLA-NEOUS DIVINITIES

the city of Antioch founded in 300 B.C. (cf. Pausanias VI, 2, 6; R. Förster, Jahrbuch des archäologischen Instituts, 1897, p. 145), and reproduced on Syrian coins of Tigranes (83 B.C.) and later. The best-known replica is the marble group in the Vatican, where Antiocheia is represented with her foot on the river Orontes (cf. W. Helbig, Führer, I, No. 362 [1913 edition], and the references there cited). In our example the figure of Orontes is not present; but as he is also absent on some of the coin-representations, the identification of the statuette with Antiocheia does not depend on this detail.



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For other bronze statuettes of this type, cf. A.

de Ridder, Collection de Clercq, III, pl. 51, 326; E. Babelon et J.-A. Blanchet, Bronzes de la Bibliothèque Nationale, No. 607; L. A. Milani, Museo archeologico di Firenze, pl. CXXXVIII; cf. also a silver statuette in the British Museum published by P. Gardner, Journal of Hellenic Studies, 1888, pl. V. These monuments vary in slight details from each other; but in essentials they are the same. The conception is distinguished by a combination of dignity and grace.

The execution of our statuette is careful, but somewhat schematic, and belongs to the Roman period.

Height, 4 in. (10.2 cm.). Purchased in 1913. Published in the Museum Bulletin. Cast hollow. The patina has been mostly removed. The right forearm was broken and has been reattached. Acc. No. 13.227.8.

260 STATUETTE OF FORTUNA. She stands with her weight resting chiefly on her right leg. Her right hand is lowered and holds a steering-oar; in her left she grasps the cornucopia, or horn of plenty, which is laden with fruit, apparently grapes. She wears a long, girt chiton and a himation, which is draped round the lower part of her body and over the left shoulder; also a modius (measure) on her head. Her hair is



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Miscellaneous Divinities arranged in a knot behind, with a tress falling over each shoulder.
Roman period, of cursory execution.

Statuettes of Fortuna, the goddess of Chance, were evidently popular during the Roman Imperial times, judging from the large number that have been found (cf. R. Peter in Roscher's Lexikon, under Fortuna, § 1503 ff.; and S. Reinach, Répertoire, II, 261-263; III, 77-81; IV, 154-155). The commonest attitude is that of our statuette, with steering-oar and cornucopia; but she is also found with other attributes, such as a globe, ears of corn, a wheel, the prow of a boat, and a patera. The identification of this type with Fortuna is rendered certain by inscribed representations on Roman coins (cf. Peter, op. cit.).

Height, 3% in. (7.9 cm.). Purchased in 1896. Unpublished. Cast solid. Brown-green patina. The right hand and the upper part of the steering-oar are missing; the features are almost completely rubbed away and the rest of the statuette is much chipped in places. The cornucopia is joined to the head by a horizontal support. Acc. No. G.R. 253.

261 STATUETTE OF FORTUNA, similar to the preceding, except that the head is inclined a little to the right. The execution is slightly better.

Height, 4½ in. (11.4 cm.). Purchased in 1896. Unpublished. Cast solid. Blackish patina with green patches. The fingers of the right hand, the steering-oar, and the upper part of the cornucopia are missing. Acc. No. G.R. 265.

265 STATUETTE OF LAR. He is represented as a youth, advancing on tiptoe in a dancing attitude, with the right foot put forward. The right hand is raised and holds up a drinking-horn, or rhyton, ending in the head of a stag; the left is extended and holds a patera. He wears a short tunic girt at the waist, and a mantle which is draped loosely across the right shoulder and left forearm with both ends hanging from the arms. He has high shoes (endromides) with flaps, and



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long curly hair, arranged in thick clusters round his face. The figure stands on a round base.

The execution is fair and belongs to the Imperial period.

Bronze statuettes of Lares have been found in great numbers, especially in the aedicula of Roman private houses, their identification with this

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Roman divinity being made certain by inscriptions and occasional references by contemporary writers. We can distinguish two types, one advancing in a dancing attitude with drinking-horn and patera, like the figure described above, the other standing in a quiet attitude and holding a cornucopia and patera. The dancing type has been identified as the one created probably during the time of the Second Punic War for the Lares compitales, i.e. divinities worshipped at the Compita, or cross-roads, their somewhat gay appearance being consistent with the joyous festival of the Compitalia. The standing type, on the other hand, is probably to be identified with that created for the Lar familiaris, or household divinity. Augustus, in reorganizing the worship of the Lares compitales, did away with the difference



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between the Lar familiaris and the Lar compitalis, and henceforth the dancing type was used for both. As a matter of fact, all extant representations of Lares belong to the Imperial times. The presence of the standing type during that period is explained as a survival of the type used for the Republican Lar familiaris. For a history of the Lares and their representations see G. Wissowa, in Roscher's Lexikon, under Lares and the bibliography there given.

Height of figure, 43 in. (11 cm.); total height with base, 6 in. (15.2 cm.). Purchased probably in 1896. Unpublished. Cast solid. Dark green patina with light green patches. Intact. Acc. No. G.R. 14.

266 STATUETTE OF LAR. Of the same type as the preceding, but without the mantle. The lower part of the tunic is blown out on either side. The execution is crude and belongs to the Imperial period. Illustrated, p. 134.

Height, 2\frac{3}{4} in. (6.9 cm.). Probably purchased in 1896. Unpublished. Cast solid. Black patina with green patches. The right hand, the right leg from under the knee, the end of the left foot, and parts of the patera are missing. Acc. No. G.R. 221.

MISCELLA-NEOUS DIVINITIES 267 STATUETTE OF LAR. Of the same type as the two preceding, but the scheme is reversed: the left arm is raised, the right extended, and the left leg is advanced. He wears a tunic, of which the lower part is blown out on either side, but no mantle.

The execution is Roman, of the Imperial period, and very crude.

Height, 2% in. (7.2 cm.). Probably purchased in 1896. Unpublished. Cast solid. Green patina. The right arm from under the elbow and the left arm from above the elbow are missing. Acc. No. G.R. 220.



PRIESTS

PRIESTS

270 STATUETTE OF A ROMAN PRIEST. He stands with his weight on his right leg and his left slightly drawn back. His right arm is missing; the left is bent at the elbow and holds a small box (acerra). He wears a tunic and a toga, which is drawn up over his head behind and thrown across his left shoulder in front, leaving the right arm uncovered. He also wears high shoes and a laurel wreath in his hair. The execution is fair.

Statuettes of men sacrificing, with an incense box in one hand and a piece of incense or a patera in the other, have been found in considerable numbers on Roman sites (cf. S. Reinach, Répertoire II, p. 503, 4-8; 504, I-5; III, p. 144, 9; IV, p. 308, 6; 310, 2; compare also the statuettes Nos. 170 ff.). They can be identified as Roman priests from their resemblance both to figures of priests on Roman reliefs, such as those of the Ara Pacis (cf. E. Strong, Roman Sculpture, pls. VIII, IX), and to bronze figures represented in the act of sacrificing before an altar (cf. e.g. a statuette in the Sofia Museum, published by S. Reinach, Revue archéologique, 1897, pp. 234, 235, No. 39).

Height, 93 in. (24.8 cm.). Purchased in 1913. From Macedonia. Described PRIESTS by G. M. A. R[ichter] in the Museum Bulletin, April, 1914, p. 93. Cast hollow.

The crusty, green patina has been largely removed. The right arm from below the shoulder is missing. The surface is somewhat corroded and scraped in places. The eyes are inlaid in silver; the pupils were inserted separately and are missing. Acc. No. 13.227.6.

boy is represented standing in an easy pose, with his weight on his right leg and the left a little drawn back. His right arm is lowered and holds a staff; the left, which is slightly extended, is bent sharply at the elbow with the fingers held open, probably to grasp an incense-box. He wears a tunic, girt at the waist, and sandals. The tunic is inlaid with narrow bands of copper running along the shoulders and down each side, front and back. These were probably intended to represent purple stripes on a white background. He has short, curly hair and a merry expression on his face. The head is turned slightly



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to the left. The statue is mounted on an octagonal base, tastefully decorated with mouldings of tongue and plait patterns.

The execution is good. The boyish character of the figure is well rendered; the tunic falls in simple and effective, though somewhat heavy folds, and all details, such as the curly hair, the straps of the sandals, and the mouldings on the base, are carefully worked.

The identification of the statue as a "Camillus", that is, a boy who assisted at religious ceremonies (cf. Servius, ad Aen. XI, 558) is based on its similarity to the famous bronze statue in the Capitoline Museum (cf. W. Helbig, Führer [1913 edition], I, No. 957), and to other similar statues and representations on reliefs. For a list of these cf. L. C. Spaulding, The "Camillus" Type in Sculpture, pp. 23 ff.

That this statue is Roman is evident both from the execution and from the type of garment represented. It is difficult, however, to assign it to a definite period. It can hardly belong to the Augustan age, for it lacks the severe classicism that distinguishes works of that time. A. Furtwängler (Neue Denkmäler antiker Kunst, III, p. 263) dates it "not later than the first century B.C." on account of its similarity to the young satyrs of late

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Greek art; but there are no other statues of the late Republican period with which this statue can be brought into connection. L. C. Spaulding (op. cit., p. 51) would place it in the Flavian age. With the scanty data at our command, however, it is safer not to limit the time more strictly than the earlier Imperial period.

Height, with base, 3 ft. 10% in. (1.17 m.). Height of figure, 3 ft. 4% in. (1.03 m.). Gift of Henry G. Marquand, 1897. Provenance unknown. Published by A. Furtwängler, Neue Denkmäler antiker Kunst, III, p. 262 f., pl. II; L. C. Spaulding, The "Camillus" Type in Sculpture, p. 46, with plate; as a statue of Geta in Harper's Weekly, October 30, 1897, by C. H. Caffin, and in the Art Interchange, November, 1897, by E. Knaufft. Illustrated in S. Reinach, Répertoire III, p. 144, No. 3. Cast hollow. The crusty, green patina has been removed in several places. The statue was originally in pieces, with the head detached, and was put together and strengthened inside by Martinetti. The lower end of the staff in the right hand is broken off and the object held in the left hand is missing. The eyes were inlaid with silver, which is still partly preserved. The lips are inlaid with copper, as are also the bands on the garment (see above). Small pieces of bronze inserted as ancient repairs have become detached; others can still be seen in place. Acc. No. G.R. 489.

GROTESQUES

GROTESQUES

275 GROTESQUE STATUETTE OF A DWARF. This appears to be a caricature of a hawker. He is holding in front of him a large dish

of small fruits (?), from which he has taken one and is putting it into his mouth. He wears a kind of apron, which is tied at the back of his neck and covers the front part of his body down to his waist; a small bag hangs by his side. He is bald and wears a wreath. His legs are crooked and he has a large phallus.

The workmanship is fair and belongs to the Roman period. For similar figures see the list given by A. J. B. Wace, British School Annual, X, 1903-1904, p. 105 f. For the interpretation of such grotesque figures see No. 127.

Height, 31 in. (7.9 cm.). Gift of Henry G. Marquand, 1897. Published by A. Furtwängler, Neue Denkmäler antiker Kunst, III, p. 268, pl. IX. Cast solid. The light green patina has been partly removed. The third and fourth fingers of the right hand have been broken off; otherwise in good condition. At the top of the head are remains of a round attachment. Acc. No. G.R. 38.



GROTESQUES

276 GROTESQUE BUST. He has a long nose, high cheek-bones, and receding forehead. On his nose and on each cheek is a wart. He is bald, except for a tuft of hair at the top of his head and one at the back.

The workmanship is fair and belongs to the Roman For the interpretation of such grotesques see No. period. 127.

Height, 23 in. (6 cm.). Gift of Henry G. Marquand, 1897. Unpublished. Cast hollow. Green patina. Preservation good. On the neck and the bust are iron stains. At the top of the head is a large round hole. Acc. No. G. R. 35.



MALE FIGURES (NOT DIVINITIES)

MALE FIGURES (NOT DIVINITIES)

280 FRAGMENTARY RELIEF OF A YOUTH OF POLYKLEI-TAN TYPE. He stands with the weight of the body resting mainly on the

right leg and his head slightly inclined to the right. Both arms are missing, each having been worked in a separate piece and attached; the actual motive of the figure is therefore uncertain.

The treatment of both the body and the head shows the characteristics associated with the sculptor Polykleitos. The body is of the massive, heavy build, with strongly developed muscles intersecting each other in definite planes, which we find both in the Doryphoros and the Diadumenos; the pose, the square skull, and the general character of the face are all faithfully copied from that artist. The relief is of Roman workmanship and probably served as an ornament of a vase or other object.



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Height of fragment, 37 in. (9.8 cm.). Width, 17 in. (4.7 cm.). Purchased in 1909. From the Ferroni Sale (see Sale Catalogue, p. 44, No. 426). Described by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, p. 98. The relief is repoussé. Crusty, green patina. Both legs from above the knees and, as has been mentioned above,

both arms are missing. The background is in a fragmentary state. Acc. MALE No. 09.221.25.

FIGURES
(NOT
DIVINITIES)

281 HEAD OF A YOUTH, broken from a statuette. He has short wavy hair. Fifth-century type, of Roman execution.

Height, 116 in. (2.7 cm.). Purchased probably in 1896. Unpublished. Cast solid. Green patina. The surface is considerably battered and encrusted. Acc. No. G.R. 195.



282 STATUETTE OF A YOUTH. He stands with his weight on his right leg, and his left hand placed on his hip. He is nude, but carries a piece of drapery over his left forearm. His hair is short and wavy and he wears a fillet. Fourth-century style, of rough Roman execution.

Height, 21/6 in. (5.2 cm.). Purchased probably in 1896. Unpublished. Cast solid. Smooth, green patina. The right arm from below the shoulder and both legs from above the knees are missing. Acc. No. G.R. 196.

283 HEAD OF A BEARDED MAN, broken from a statuette. He has wavy hair and a curly moustache. The eyes are deep set. Late Greek type, probably of Roman execution.

Height, 1¹/₁₆ in. (2.7 cm.). Purchased probably in 1896. Unpublished. Cast solid. Dark green patina. The surface is considerably encrusted. Acc. No. G.R. 185.

Male Figures (NOT DIVINITIES) 284 STATUETTE OF A YOUTH. He stands looking a little to the right with his weight on his right leg and the left slightly advanced. The right arm is extended forward and holds a round object between the thumb and the forefinger; the left is extended sidewise and bent sharply at the el-



bow; the hand clutched an object of which only the part actually grasped in the hand is preserved. He is nude, but has a chlamys hanging over his left arm. His hair is short and straight. Fair execution, of Roman date.

Height, 43 in. (12.1 cm.). Purchased in 1896. Unpublished. Cast solid. Crusty, green patina. The tip of the left thumb, the attribute held in the hand, and some of the toes of the left foot are missing. The surface is partly corroded. Acc. No. G.R. 261.

285 STATUETTE OF A YOUTH. He stands with his weight on his right leg and the left slightly drawn back. The right arm is lowered, with the forearm extended forward; the left is lowered as far as preserved. He is nude, but wears a chlamys over the left shoulder. Mediocre Roman work.

Height, 516 in. (13.8 cm.). Purchased in 1896. Unpublished. Cast solid. The green patina has been mostly scraped off. The right hand, the left arm from above the elbow, and the left foot are missing. The surface has been much damaged by scraping, especially on the head. Acc. No. G.R. 282.

300 STATUETTE OF AN ORATOR (?). He stands with his weight on the left leg and the right slightly drawn back. His right arm is extended with hand held open; the left is lowered and bent at the elbow. He wears a tunic and a mantle, which is draped round the lower part of his body and over the left shoulder and is decorated with punctured dots. He also has shoes. His hair is short and straight.

MALE FIGURES (NOT DIVINITIES)

The execution is fair and belongs to the Roman period. For statuettes of this type cf. S. Reinach, Répertoire, II, p. 619. They have been identified as orators from the gesture of the right hand.

Height, 3\(^2\) in. (8.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5030. Cast solid. The light green patina has been partly removed. The left forearm was inserted in a separate piece and is missing. Acc. No. C.B. 337.

305 RELIEF OF TWO MEN FIGHTING. A warrior, clothed in a crested helmet, chiton, and cuirass, is placing his foot on his

vanquished enemy. He has seized his opponent by the hair and is threatening to kill him with his sword (now missing). The warrior is characterized as a Roman soldier by the shape of his helmet, which is of cap-like form with cheek-pieces, and the scallop-shaped appendages beneath the cuirass. On his left side hangs the sheath of his sword. His opponent wears only a tunic and shoes, and the long hair and beard mark him as a barbarian.

The group must have served as an attachment to some object; it is worked in high relief, some parts being in full round. The composition is spirited, and the contrast between the self-confident



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figure of the victor and the drooping form of his victim is well brought out. The execution is fair.

For an almost identical relief in the Louvre cf. Adolphe J. Reinach, Monuments Piot, XVIII, 1910, p. 106, pl. IX, 1 (who assigns it to the Hellenistic period), and S. Reinach, Répertoire, IV, 1910, p. 320, No. 3. Compare also similar groups on Roman monuments commemorating the victories

MALE FIGURES (NOT DIVINITIES) of the Roman army, such as the Trajan Column, the Column of Marcus Aurelius, and the Arch of Septimius Severus.

Greatest height, 4³/₁₆ in. (10.7 cm.). Greatest width, 2¹³/₁₆ in. (7.2 cm.). Purchased in 1911. Said to have come from Rome. Published by G. M. A. R[ichter] in the Museum Bulletin, November, 1911, pp. 212-214, fig. 6. Cast. Patina green and crusty. The left arm of the barbarian from above the elbow and the sword in the warrior's right hand are missing, and both faces are somewhat battered. Acc. No. 11.140.8.

315 RIGHT FOOT FROM A COLOSSAL MALE STATUE. Only the front part of the foot is preserved. The modelling is forceful, though

somewhat heavy, with the toes thickening considerably toward the tips. Roman period.

Length of fragment, 7\(^3\) in. (19.7 cm.). Width, 5\(^3\) in. (13.7 cm.). Purchased in 1912. Described by G. M. A. R[ichter] in the Museum Bulletin, December, 1913, p. 270. Cast hollow. Crusty, green patina. Acc. No. 12.235.2.



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325 PORTRAIT BUST OF A MAN of youthful appearance and distinctive personality. His features are strongly individual. He has a high, slightly receding forehead, rounded skull, short, curling hair, represented as lying close to the skull, and no beard or moustache. His nose is rounded at the tip, the chin is strong and prominent, and the ears protrude somewhat from the head. Another noteworthy characteristic is the prominence of the larynx. The whites of the eyes are of ivory; the irises and pupils were also inlaid but are now missing.

The period to which this head belongs is readily recognized, both by its style and by the shape of the bust. The latter is small and includes only the collar-bone and the parts immediately surrounding it, which is the form prevalent during the late Republic and early Imperial times, that is, during the end of the first century B.C. and the beginning of the first century A.D. The style coincides with this dating. A comparison of our bust with the strongly realistic heads of the Republican era, on the one hand, and with the idealizing types of the time of Augustus on the other, will show that it stands midway between these two epochs. The influence of Greek

models has already acted on the artist in the direction of restraining the tendency toward extreme realism; but the influence has not been strong enough to change this tendency entirely, and so his work is still markedly individual.

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This is one of the finest bronze portrait busts known. The face is beautifully modelled, especially on the forehead, and round the mouth. Moreover, the artist has successfully seized the personality of the man, and without too detailed treatment, has conveyed a sensitive and yet forceful character. The man represented has not yet been identified. The type does not appear to occur on coins and there is no other portrait known of this man bearing an inscription.

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This bust is exhibited with the Altman Collection.

Height, 15 in. (38.1 cm.). Bequest of Benjamin Altman, 1913. Said to have been found in Trastevere, Rome. Published by G. M. A. Richter in Art in America, April, 1913, pp. 120 ff., figs. 27–29. Cast hollow. The patina, which appears to have been green with black patches, has been largely removed. Otherwise the preservation is excellent; there are merely a few unimportant injuries, for instance, on the right ear. The surface is slightly corroded in places. Acc. No. 14.40.696.

330 PORTRAIT HEAD OF AGRIPPA (?) probably from a statue. He is represented as a man of commanding personality, with strong features and a serious cast of countenance. He has a square face, with broad forehead, straight nose, and small mouth. His hair is short and slightly wavy and he has no beard or moustache.

This is a splendid example of Roman portraiture. The energetic, forceful character of the man is well brought out and the modelling is careful and detailed, though rather hard.

For the identification of this head we are in possession of important external evidence. The head was found in 1904 during excavations made at Susa, near Turin, not far from the famous Arch of Augustus. It was unearthed in the débris which covered a Roman street, and in the immediate vicinity of a Roman house. In the same place were found a number of fragments such as a greave, parts of a foot, two fingers, part of a shoulder, and a heel, of the same bronze and of the same relative size as the head, as well as seven pieces of marble containing a dedicatory inscription to M. Agrippa. The presumption, therefore, is that our head was broken from a large bronze statue representing Agrippa.

The full text of the inscription is:

M . AGRIPPAE . L . F .

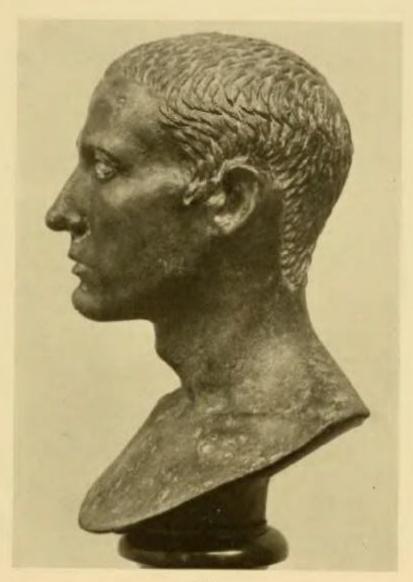
(cos. III . tri) B . (p)OTEST

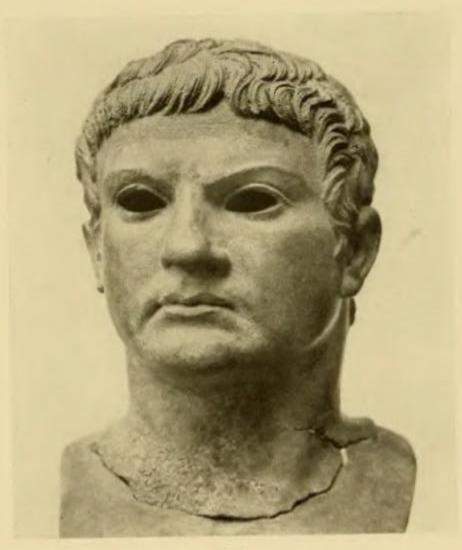
DO . . . ET COTTI

COTTI . F

Though fragmentary, enough remains to show that the statue was dedicated by a member of the family of Cottius, then reigning at Susa.

Agrippa (63-12 B.C.), the illustrious friend and general of Augustus, was a man of great influence and popularity, and a number of statues erected in his honor are known to us from literature and from extant dedicatory bases. What we know of his character—his loyalty to Augustus,







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the combination of firmness and generosity in his dealings with men, and his hatred of luxury-corresponds remarkably well with the physiognomy of our head. Moreover, a comparison between our head and the portraits of Agrippa which occur on Roman coins (cf. J. J. Bernoulli, Römische Ikonographie, pp. 254 ff., Münztafel V, 101-106), as well as with the busts identified with Agrippa by the help of these coins (cf. Bernoulli, op. cit. pp. 255 ff.), brings out important similarities. The square shape of the head, the massive forehead, the straight nose, and the strongly developed jaws and neck are identical on the coins, the busts, and our head. Similar also is the arrangement of the hair. In one important characteristic, however, our head differs from both the coin types and the busts. These all show a very heavy overhanging brow under which the eyes are set at a sharp angle, giving the face a sullen expression. In our head the brows show no unusual thickness and the expression is consequently proportionately milder. This marked difference makes the attribution of our head to Agrippa uncertain. It is, of course, possible that the sculptor of the statue wished to represent Agrippa in a more benevolent aspect and purposely did not give prominence to this characteristic. There is, at all events, no other well-known personage with whom it seems possible to identify the head. It bears, indeed, a certain resemblance to members of the Claudian family, such as the Elder Drusus and Germanicus, in the shape of the skull and the arrangement of the hair, especially in the manner in which it grows low down on the neck. But Drusus and Germanicus were twenty-nine and thirty-four years old respectively when they died, and our head represents a considerably older man.

Height, 12 ½ in. (31 cm.). Purchased at the Sambon Sale, Paris, in 1914. For the circumstances of its discovery see above; they are stated at length by G. Couvert in Atti della società di archeologia e belle arti per la provincia di Torino, VII, fasc. 6 (1908), p. 406. Besides the bronze pieces enumerated above as having been found with the head, he mentions also various ornamental pieces such as a small Triton, fragments of cornices, a lily, an oak leaf, a fibula, the nozzle of a lamp, and a small slab with the letters A N. All these objects, as well as the marble fragments with the inscription, are described as having been unearthed "on the paving stones of the Roman street, scattered in a disorderly manner not very far from one another, and on the same foot-way on which the head was found." Published also by G. Couvert in the Illustrazione italiana, XXXI, September 4, 1904, p. 198; E. Ferrero, Bollettino di filologia classica, XI (1904), pp. 71 and 89; L. Cantarelli, Bullettino della commissione archeologica comunale di Roma, XXXII, 1904, p. 365; G. M. A. R[ichter] in the Museum Bulletin, February, 1915; Catalogue of the Sambon Sale, May 25,

1914, No. 71. The head is cast hollow. The patina is crusty green. The surface is covered with incrustations in places. There is a hole at the back of the head and a large crack in the neck; otherwise in excellent preservation. The eyes were inlaid and are missing. When found, traces of gilding are said to have been noticed at the back of the head; these are now not visible. Acc. No. 14.130.2.

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333 PORTRAIT STATUE OF A BOY. He stands in a graceful, easy pose, his head slightly turned to the left and his weight resting on the left leg. He wears a himation, or Greek mantle, which covers his left upper arm, is drawn across the back in a downward slanting line, and is then brought round to cover the lower part of the figure in front, the upper portion being thrown over the left forearm.

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This is probably the most valuable piece in our collection. The great rarity of bronze statues that have survived either from Greek or Roman times (cf. p. 3), and the high quality and beautiful preservation of this specimen, combine to make it a piece of first-rate importance. It is certainly one of the best portrait statues of its period in existence. The sculptor's fine artistic sense is shown both in the conception of the whole and in many delicate touches. The pose, with the little tilt of the head and the slight curve of the figure, is wonderfully graceful; and the bovish face has a sensitiveness and charm rarely equalled in ancient sculpture. Very effective also is the contrast presented by the nude torso and the varied folds of the drapery covering the lower half of the figure. The execution is excellent. The nude portions of the body, especially the back and the shoulders, are beautifully modelled, with fine appreciation of the delicate forms of a young boy. Moreover, the drapery is rendered with unusual skill; it is rich and varied, and still essentially simple in its lines, and the feeling for the figure beneath it is successfully conveyed.

It is noteworthy that on the himation in front are indicated a number of stripes, both horizontal and crossing each other. Each stripe consists of two parallel lines about half an inch apart. Identical stripes occur on the draperies of sculptures of the fourth century and later periods (cf. e.g. A. Conze, Die attischen Grabreliefs, pl. LXXVIII, No. 320; A. Milchhoefer, Zum 42ten Winckelmannsprogramm, p. 3; H. Hepding, Athenische Mitteilungen, XXXV, 1910, p. 495; P. Arndt und W. Amelung, Einzelverkauf, No. 736), notably on those of the Pergamene Altar (cf. H. Winnefeld, Altertümer von Pergamon, III, 2, Die Friese des grossen Altars, passim). They have generally been interpreted as creases formed by the folding of the garments; but this interpretation is not satisfactory, as such creases would hardly be represented by double lines, and would not occur in the irregular way in which we find them on some of the statues. It is a more plausible theory that the artist meant to represent a garment with a striped pattern.

The two lower corners of the himation, which appear on the left side, are each decorated with a bow-knot ending in a tassel, and a border runs round the bottom, both front and back.

It is difficult to interpret the action of the two hands. The right is held half open; the left, with the palm of the hand upward and the fingers extended (the greater part of the fingers is missing). There is a roughness on the thumb of the right hand and a corresponding roughness on the





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base of the thumb of the left hand, which may be remains of attachments; but what the object or objects held were it is now impossible to say.

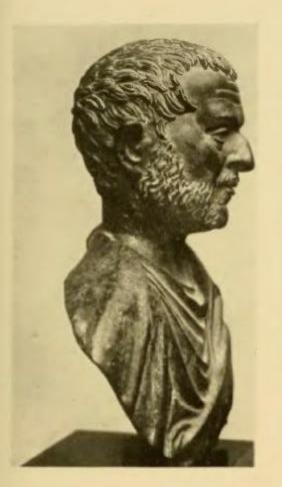
The period to which the statue belongs is determined by the type of the boy's head, which has the characteristic traits of the Julio-Claudian family. He has the broad forehead, the flat skull, the protruding ears, and the general type of features continually found in members of that family. But though the general likeness is very strong, it is impossible, in the absence of further evidence, to identify it with any one member of that house. There are points of resemblance with several portraits of that time, but a positive identification is rendered more difficult by the fact that our statue represents a boy about twelve years old, while the identified busts and the coins of the period are all of full-grown men. We must therefore be content in calling this statue an imperial prince of the Julio-Claudian house.

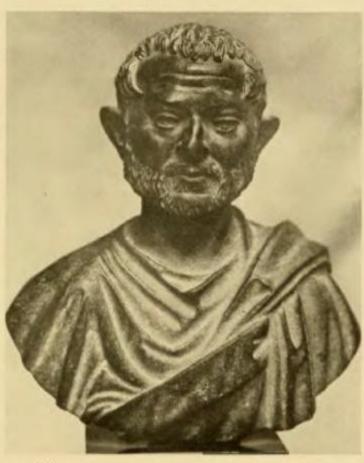
Though of Roman date, the statue is thoroughly Greek in feeling, and must have been executed by a Greek strongly imbued with the idealizing tendencies of earlier Greek sculpture. Its date cannot be later than the end of the Christian era, before the somewhat dry elegance of the 'Augustan' style became fully established. The close connection of the statue with Greek rather than Roman sculpture is shown not only by the whole conception and the style, but by the fact that the boy wears the Greek himation instead of the Roman toga, which was the garment generally worn by Roman boys of good family of that period.

Greatest height of statue as preserved, 4 ft. 11/2 in. (1.232 m.); approximate height allowing for feet, 4 ft. 438 in. (1.324 m.); height of head from crown to bottom of chin, 734 in. (19.7 cm.). Purchased in 1914. Published by G. M. A. R[ichter] in the Museum Bulletin, January, 1915, pp. 3 ff. Cast hollow. Smooth, blue-green patina. The surface is partly covered with incrustations. The preservation is excellent, the only missing parts being both feet, the fingers of the left hand, and the object or objects held. The eye-balls were inserted separately. Only one is now preserved and has not been placed in the socket; the white is of ivory, the iris of a blue-gray stone, the pupil missing; fragments of the lashes of one eye, of bronze, are also preserved, but have likewise not been added. The right arm was broken off and reattached; there is a break across the middle of the body above the drapery, which has been repaired. On the left side joining the two ends of the himation is a small support, such as is generally found on marble statues. A small rectangular piece inserted in the drapery on the left side as a repair for defective casting has fallen out. Acc. No. 14.130.1.

335 PORTRAIT BUST OF A MAN, wearing a tunic and a toga. It represents a bearded man of about middle age with a large, crooked nose, small eyes, prominent cheek-bones, and protruding ears. The forehead is deeply furrowed. It is the face of a man neither highly intellectual nor of a very distinguished bearing. There is a certain sensitiveness about the mobile mouth, but it is a sensitiveness indicative of a nervous

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335

temperament rather than of fine sensibilities. However, though the personality is not interesting, the artist has so well succeeded in conveying the character of his sitter that, as a portrait study, the head has become a work of art.

From the shape of the bust, which includes the shoulder and part of the upper arm, we may place it in the Trajanic or early Hadrianic period (cf. P. Bienkowski, Revue archéologique, 1895, pp. 294-295, fig. 12). The identity of the man is not known. The rarity of such busts and the exception-

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ally good execution and preservation of this example combine to make it a piece of exceptional interest.

Height, 83 in. (22.2 cm.). Purchased in 1913. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1914, p. 93, fig. 3. Cast hollow. Smooth, green patina. The preservation is unusually good. There are two small holes in the bust, and one at the top of the head. There are also several places which have been repaired in antiquity owing to defective casting. Acc. No. 13.225.1.

340 FRAGMENT FROM A PORTRAIT HEAD showing part of the right side of the face of a bearded man, about half life-size. The

fragment includes the whole lower part of the face up to a line drawn from the ear to the eye; the eyebrow and forehead are missing. He has a short beard and moustache worked in relief. The iris and pupil of the eye are indicated by incision.

The modelling is careful and probably belongs to the second century A.D.



340

Height of fragment, 3\frac{1}{8} in. (8 cm.). Purchased in 1913. Mentioned in the Museum Bulletin, April, 1914, p. 94. Cast hollow. The patina has been almost entirely removed. There is a large crack through the cheek and a small hole in the ear. Acc. No. 13.225.9.

TREBONIANUS GALLUS. He stands with his weight on his right leg and the left slightly drawn back. His left arm is lowered and bent at the elbow; the right is extended sidewise with the forefinger raised. The attitude and whole bearing suggest that he is conceived as delivering a speech. His hair, beard, and moustache are short cropped. He has a high, furrowed forehead, eyes set close together, a long nose, full lips, and a strong chin. The skull is rounded. The face suggests a man of somewhat unattractive personality and of a coarse, wilful nature. He is represented nude, in accordance with the custom of "heroizing" Roman emperors. A mantle is lightly draped over the left shoulder and forearm; on his feet are high sandals.

This figure is remarkable both for its large size, ancient bronze statues being of great rarity (see p. 3), and for the fact that it can be identified with considerable certainty with Caius Vibius Trebonianus Gallus, who was Roman Emperor from 251 to 254 A.D. At least, a comparison between this statue and the coin types of this emperor (cf. H. Cohen, Description historique des monnaies frappées sous l'Empire romain, V, pp. 235 ff.)



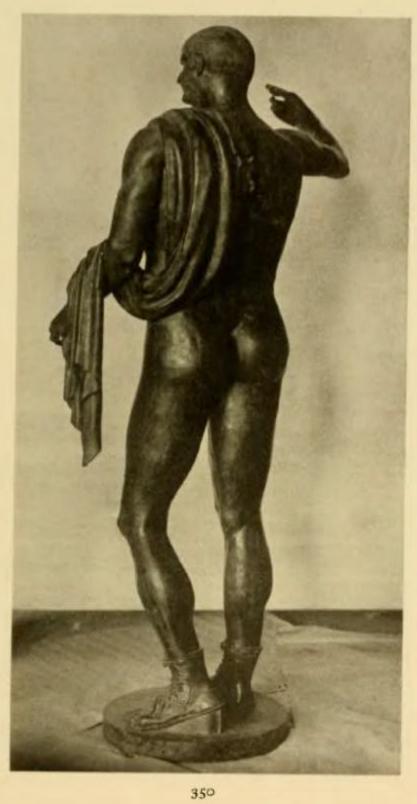
PORTRAITS

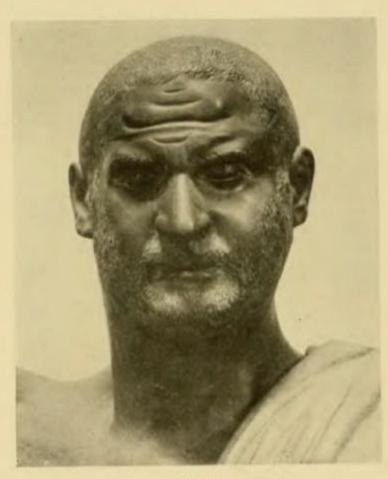
shows a marked resemblance. Both have the furrowed brow, the long nose and full mouth, and the same general type of face. Moreover, the style of the statue accords well with the date of this emperor.

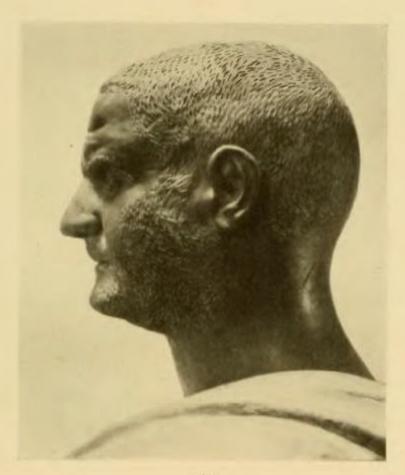
The statue is carefully worked, but the modelling, especially on the body, is hard and schematic. Moreover, the effect of the whole figure is heavy and the conception lacking in inspiration. On the other hand, the face is a fine portrait study and successfully conveys the personality of the man.

The record of Trebonianus Gallus as Roman emperor is not an enviable one. He was responsible for the disgraceful treaty made with the Goths which guaranteed them a fixed annual tribute if they forbore to invade Italy in the future. The peace thus gained was naturally short-lived; for fresh hordes of barbarians soon imitated the successful feats of their brethren. These were, however, defeated by the general, Aemilianus, who was forthwith proclaimed Emperor by his army. When Gallus marched forth to meet his rival, he was murdered by his own soldiers.

Height, 7 ft. 11 in. (2.406 metres). Purchased in 1905. The history told of this statue is as follows: It was found by Count Nicolas Nikivitch Demidor near the Church of San Giovanni in Laterano, Rome, in the early years of the nineteenth century. In 1828 it passed into the hands of his son; then in 1848 to Count A. de Montferrand, who took it to St. Petersburg, where it stayed for some time, until it was sold to Rollin and Feuardent in Paris. It had been badly restored and had fallen to pieces; but was taken apart again and reconstructed properly by M. André of Paris. The circumstances told of its discovery are somewhat suspicious, and it is doubtful whether the story is based on any facts. But it is certain that the statue was in the possession of Count A. de Montferrand, in 1852, as it is so described by B. von Köhne in a communication read before the Archäologische Gesellschaft, May 4, 1852 (cf. Archäologische Zeitung, 1852, Anzeiger, p. 187). It was reproduced in the Mémoires de la Société impérial d'archéologie issued in 1852, and again in an extract from that publication entitled Description des objets les plus remarquable de la Collection de M. A. de Montferrand (St. Petersburg, 1852). It was then described as Julius Caesar. J. J. Bernoulli refers to it in his Römische Ikonographie I, p. 165, as an "angebliche Statue des Caesar", and Mr. Frank Jesup Scott alludes to it in his "Portraitures of Julius Caesar" as a statue "credited to the private collection of A. de Montferrand". It is figured in S. Reinach's Répertoire, II, p. 571, fig. 3 (with the corona, a modern addition since removed); it is also published by C. M. Fitzgerald in the Museum Bulletin, November, 1905, p. 124. and by F. J. Mather, Ir., in the Burlington Magazine, November, 1905, p. 148. Cast hollow. The patina, where preserved, is dark green; it has been restored in several places. The statue has been put together from a number of fragments, but only a piece a few inches square on the back of the torso is said to have been missing. There are several small repairs made in ancient times due to defective casting. Acc. No. G.R. 487.







FEMALE FIGURES (NOT DIVINITIES)

FEMALE FIGURES (NOT DIVINITIES)

360 STATUETTE OF A DRAPED WOMAN. She stands with her weight on the right leg and with her head inclined to the right. She is com-

pletely enveloped in drapery, wearing a chiton and over it a himation, which covers her head. She also wears shoes. Her right hand is placed on the breast; the left is lowered and holds the drapery.

In the pose and arrangement of the drapery this statuette is similar to the famous statue of a matron from Herculaneum in the Albertinum, Dresden. For other statues of the same general type cf. S. Reinach, Répertoire, II, p. 665 f. The workmanship is fair and belongs to the Roman period.

Height, 65 in. (16.8 cm.). Gift of Henry G. Marquand, 1897. Unpublished. Cast hollow. Dark green patina. Preservation good. Acc. No. G.R. 19.

370 FEMALE (?) HEAD, broken from a statuette. She wears a diadem and has short straight hair, parted in the middle, and slightly waved round the forehead. Fifthcentury type, of Roman execution.

Height, 1 in. (2.5 cm.). Purchased probably in 1896. Unpublished. Cast solid. Dark greenish patina. The surface is considerably encrusted. Acc. No. G.R. 187.



360

CHILDREN

CHILDREN

375 STATUETTE OF A LITTLE GIRL HOLDING A PUPPY. She is seated with both legs slightly drawn up and stretched sidewise. In her right arm she clasps a puppy; her left is extended as if reaching out for something and her face is lifted eagerly in the same direction as the outstretched hand. She wears a short-sleeved tunic, girt above the waist, of which the right sleeve has slipped down, leaving the shoulder bare. Her hair is long and wavy, and tied together at the nape of the neck.

This is a charming study of child life. Both the little girl and the CHILDREN dog are rendered with remarkable truth to nature, and there is a de-

lightful spontaneity in the postures of both figures. The execution is good, but the hardness with which some of the drapery is rendered shows that it was probably executed in the Roman period.

Children playing with animals are frequently represented in late Greek and Roman times, when the forms of children were for the first time properly studied and genre scenes formed a favorite topic of artists (cf. S. Reinach, Répertoire, II, pp. 462 ff.; III, pp.



375

134 ff.; IV, pp. 290, 291). For a child in a somewhat similar pose to ours, but with a bird instead of a dog, cf. R. Herzog, Oesterreichische Jahreshefte, VI, 1903, pp. 227 ff.

Height, 2³ in. (6 cm.). Purchased in 1913. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1914, pp. 90 and 91, fig. 1. Cast hollow. Crusty, greenish patina. The fingers of the left hand are missing; the irises of the eyes were inlaid and have fallen out. Acc. No. 13.225.4.

376 STATUETTE OF AN INFANT, seated and grasping a large bunch of grapes in both arms. His body is turned to his left, but he looks to his right. He is nude. The eyes are inlaid with silver and the hair is indicated by fine relief lines.

The rounded forms of the child and the chubby face are well rendered. Roman period.

Seated infants are a favorite subject of late Greek and Roman times (cf. S. Reinach, Répertoire, II, pp. 451-453; III, pp. 132, 265; IV, pp. 279 ff.). Sometimes the child is characterized as Eros by the addition of wings or various attributes; however, to refer the grapes in the hands of our statuette to Dionysos seems unnecessary.



376

Height, 2\frac{1}{4} in. (5.6 cm.). Purchased in 1907. Described by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, p. 91, No. 14. Cast solid. Brown-green patina. Most of the toes are missing; otherwise the preservation is good. Below are remains of a round attachment with traces of iron. Acc. No. 07.286.94.

CHILDREN

385 SMALL BUST OF A GIRL. She is enveloped below the shoulders with drapery. Her hair is long and fastened in a knot behind. The

bust ends below in a tang, and there is an iron tang at the top of the head; so that it probably served as an ornament to some object. Roman period.

Height, 1¹/₈ in. (2.8 cm.). Purchased probably in 1896. Unpublished. Cast solid. Greenish black patina. Acc. No. G.R. 206.

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402 STATUETTE OF A SPHINX. She is lying down with head erect, fore paws extended, and
wings spread. She wears a diadem and has long hair which is brought
back and arranged in a loose coil behind. The feathers of the wings are

Fifth-century type, but of Roman execution.

indicated by incised lines.

For a similar figure cf. E. Babelon et J.-A. Blanchet, Bronzes antiques de la Bibliothèque Nationale, No. 769.

Height, 15 in. (4.1 cm.). Length, 23 in. (6 cm.). Purchased in 1900. Unpublished. Cast solid. The green, crusty patina has been removed in many places. The left wing has been broken off and reattached. The fore paws and the greater part of the hind legs are missing. The surface is encrusted in places. Acc. No. G.R. 39.



402

403 STATUETTE OF A FEMALE PANTHER. She is represented lying on one side, the left fore leg and hind leg raised in the air, the head lifted and turned to the left. The mouth is wide open, the eyes contracted, and the ears laid back. It is not clear whether she is turning around in a playful attitude, or whether she is wounded. Her face seems to suggest that she is in pain, but there is no trace of a wound. The whole body, the head, the paws, and the tail, are covered with spots which were inlaid with silver. These spots are of different forms, some being round, some oblong, and some crescent-shaped.

The panther is mounted on a base of semicircular shape which has a



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moulding ornamented with a leaf pattern round the bottom. The top and sides of the base are decorated with beautiful inlay work in silver and niello. On the top around the curved part are two delicate sprays of leaves and berries, with a small rosette in the centre; on the rounded side of the base is a series of triangles, each of which is surmounted by a lotos bud. The combination of the bright silver with dark niello inlay against the rich golden color of the original bronze must have been very effective.

This panther is a remarkable example of ancient animal sculpture and may well rival the works of the great modern student of animal life, A. L. Barye. The wonderful way in which the cat-like nature of the beast is displayed in the grinning face, the uplifted paws, and the long, lithe body with its many curves and hollows, shows that this figure was studied from life without the conventionalism of Greek art in the treatment of animals. The conception is characteristic of the Hellenistic period; but the actual workmanship is probably Roman, of early Imperial date, since the figure is said to have been found in Rome, in a deposit of Roman bronzes discovered there in 1880. It probably comes from the same place as the bronzes published in the Bullettino Comunale, 1881, p. 30 (chiefly Roman heads), a statuette of Dionysos in the Dutuit Collection (cf. Catalogue, vol. II, No. 141), and a panther in Baron Edmond de Rothschild's collection (cf. S. Reinach, Monuments Piot, IV, p. 105, pl. X, where it is said to have been discovered in 1888; but if it comes from the same find this must be a misprint for 1880).

It should be noted that the base on which our panther is at present placed cannot have been made for it; for the right fore paw does not rest on it as it should, but is slightly lifted from the ground; and since there is no indication that the leg has been bent, it would seem that a base of uneven surface, perhaps to represent a rocky ground, was originally made for the figure. The present base, being approximately the required size, may have been used later for it; at any rate, the assertion that it was found with the figure is undoubtedly true, since both show the same oxidation, and moreover the base has marks indicating that the panther rested on it; these marks run not lengthwise, but across the width, so that we may suppose that in burying the panther became displaced.

Whether our panther is complete in itself or belonged to a larger composition is an open question. Mr. Reinach has tried, not convincingly, to combine the Rothschild panther with the Dutuit Dionysos in one group. But our panther is considerably smaller and therefore could not in any case have formed part of that group. The presence of the base is no evidence



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in the matter, since, as has been pointed out, the two were not made for each other. On the whole, it is more probable that the panther was an independent composition, since there are plenty of analogies of animals made as single figures (see S. Reinach, Répertoire, II, pp. 710-778), while groups are comparatively rare.

Length of panther, 9\frac{3}{8} in. (23.7 cm.); length of base, 10 in. (25.4 cm.); greatest width of base, 6\frac{7}{8} in. (17.4 cm.). Purchased in 1907 from an English collection. Said to have been found in Rome when digging for the foundation of the English Church in the Via Babuino in 1880. Published by G. M. A. R[ichter] in the Museum Bulletin, March, 1908, p. 58 f., figs. 1, 2. The panther is cast solid, the base hollow. Patina blackish green with reddish and green patches. The end of the tail is missing and part of the inlay has disappeared; otherwise the figure is complete. When found it was much corroded, but it has been cleaned by M. André in Paris. Acc. No. 07.261.

406, 407 PAIR OF WATER-SPOUTS, EACH ENDING IN THE MASK OF A LION modelled in high relief. The tongue of the lion forms the spout itself. Round the tube at the back are extensive remains of the lead with which it was soldered in place.

The modelling of the lion mask is forceful, but hard and schematic. It is probably of Roman execution.



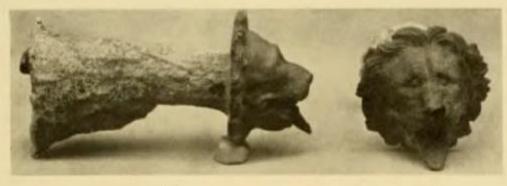
406 407

Diameter of No. 406, 5\frac{1}{8} in. (13 cm.); length, including tube to end of spout, 6\frac{3}{8} in. (16.2 cm.). Diameter of No. 407, 5\frac{1}{8} in. (13 cm.); length, including tube to end of spout, 6\frac{1}{2} in. (16.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, Nos. 5015, 5016. Illustrated in the Cesnola Atlas, III, pl. LXII, 1, where they are said to have come from Curium. The relief is cast. The green patina is artificial, having been added by Mr. Baillard

in this Museum. No. 407 is intact; No. 406 has the end of its spout broken Animals off and reattached. Acc. Nos. C.B. 444, 445.

408, 409 PAIR OF WATER-SPOUTS, EACH ENDING IN THE MASK OF A LION modelled in high relief. The tongue of the lion forms the spout itself. The muzzle is covered with punctured dots, which occur also, in groups of three, on the smooth surface of the brow. Round the tube at the back are extensive remains of the lead with which it was soldered in place.

The execution is Hellenistic or Roman. For a lion of similar type, in stone, also from Cyprus, see No. 1387 in the Cesnola Collection.



408 409

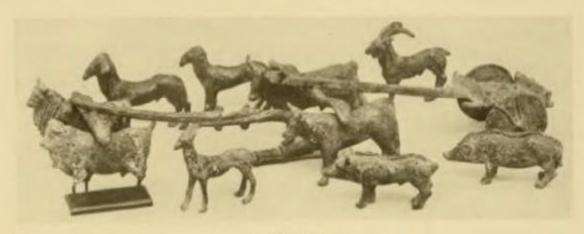
Diameter of No. 408, 3\frac{5}{8} in. (9.2 cm.); length, including tube to end of spout, 7\frac{1}{4} in. (18.4 cm.). Diameter of No. 409, 3\frac{5}{8} in. (9.2 cm.); length, including tube to end of spout, 7\frac{1}{4} in. (18.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, Nos. 5017, 5018. Illustrated in the Cesnola Atlas under III, pl. LXII, 1, where they are said to have come from Curium. The relief is cast. The green patina is artificial, having been added by Mr. Baillard in this Museum. No. 408 is intact; No. 409 has a piece of the spout missing. Acc. Nos. C.B. 442, 443.

412-425 MINIATURE FARMYARD GROUP, consisting of a pair of bulls, a pair of cows, a pair of goats, a ram, ewe, pig, and sow, together with a plough, a cart, and two yokes. All the animals, though rather roughly modelled, are carefully characterized.

The plough is of the primitive composite type, consisting of the pole, the ploughtail, and the sharebeam. In this example the ploughtail, which was held by the farmer, is missing, but a hole shows the place where it was attached. Though the rest of the plough was cast in one piece of bronze, the

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joints of the wooden original are all indicated; thus the pole is represented as fastened to the sharebeam by two large pegs, and the share to the sharebeam by means of straps. This type of plough was in use both in Greek and Roman times; for other representations of it see Daremberg et Saglio,



412-425

Dictionnaire, under ararium, p. 354; cf. also A. S. F. Gow, Journal of Hellenic Studies, XXXIV, 1914, pp. 249 ff.

The cart is of the general shape used in Roman times. It consists of a platform made of transverse beams, an upright piece front and back, and a long pole, the whole mounted on a pair of solid wheels. Similar carts used for the transportation of food and army baggage occur on the Column of Trajan. Compare also the Etruscan example in the British Museum (cf. H. B. Walters, Catalogue of Bronzes in the British Museum, No. 602).

The yokes are of the double type, with two curvatures to fit the neck and shoulders of the oxen on which they were probably placed (cf. A. Baudrillart, Daremberg et Saglio, Dictionnaire, under jugum, pp. 663 ff.). In one yoke the holes are indicated through which were passed the leather straps fastening the yokes to the oxen. On the centre of each yoke at the top is a notch into which the pole is fitted.

This interesting group of objects was found in a tomb and probably constitutes either a votive offering or a child's toy. It belongs to the Roman period. For a votive plough with two oxen and driver in the Museo Kircheriano, Rome, see J. Martha, L'Art étrusque, p. 510, fig. 345, and G. Micali, Antichi monumenti, pl. CXIV; these are about twice the size of our example.

The lengths of the animals range from $2\frac{5}{8}$ in. to $5\frac{1}{2}$ in. (6.6 cm. to 14 cm.). Length of plough, $8\frac{5}{8}$ in. (21.8 cm.). Total length of cart, including pole, $9\frac{1}{8}$

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in. (23.2 cm.). Lengths of yokes, 5\frac{3}{8} in. (13.6 cm.) and 5\frac{1}{2} in. (14 cm.). Purchased in 1909. From Cività Castellana. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, pp. 95-98, fig. 1. Illustrated in S. Reinach, Répertoire, IV (1910), p. 486, No. 8. The objects are all cast solid. The patina has mostly been removed; where it remains it is light green and crusty. The preservation is good in most cases; but one cow is considerably battered and has the greater part of the legs missing. Acc. Nos. 09.221.20-A-S.

426 STATUETTE OF A BULL (Apis?). He is represented walking, with right fore foot raised, the head turned slightly to the right. He has

a large dewlap and his tail is raised, with the end resting on the back. Between the horns is a small stump. The execution is good, the proud nature and powerful forms of the bull being admirably portrayed. Roman Imperial period.

Statuettes of bulls of similar character belonging to the Roman period have been found in considerable numbers. A. Furtwängler (Bonner Jahrbücher, Heft 107, 1901, pp. 37 ff.) called at-



426

tention to the fact that the majority of such examples had a round hole between the horns, which must have served for the insertion of some attribute. From examples where this attribute was actually preserved he found that it consisted of either a crescent or a bird, apparently an owl. From this fact he was able to identify these bulls with Apis, the sacred animal of Memphis. In Egyptian statuettes the bull carries a round disk surmounted by the uraeus, but the Roman statuettes must be considered as adaptations from this original type. In our example the attribute itself has been broken off, only the stump on which it rested being preserved.

Length, 2\frac{1}{4} in. (5.7 cm.). Height, 2 in. (5.1 cm.). Date and manner of acquisition unknown. Published by A. Furtwängler, Bonner Jahrbücher, Heft 114, 115, p. 199 f., fig. 4. Illustrated in S. Reinach, Répertoire, IV, 1910, p. 485, No. 1. Cast solid. The light green, crusty patina has been mostly removed. There is a break in the tail and the surface is encrusted on one side. Acc. No. G.R. 41.

427 STATUETTE OF A BULL. He stands with his full weight on all four legs, with head turned slightly to the right and tail curled on the back. The dewlap is unusually large. The sleck hide of the animal is successfully represented by the small incisions which cover the whole body, while the

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longer hair of the forehead and above the hoofs is made to stand out by being modelled. The head is lifelike, but the modelling of the figure as a

whole is hard and conventional, and compares unfavorably with the statuette described above (No. 97), where every detail is carefully studied. It belongs to the Roman period.

Length, 45 in. (11 cm.); height, without horns, 216 in. (7.5 cm.). Purchased in 1911. Said to have been found at Trebizond. Described by G. M. A. R[ichter] in the Museum Bulletin, November, 1911, p. 214. Cast solid. Smooth, dark green patina. Preservation ex-



427

cellent. The tail is worked in a separate piece and inserted. Beneath each hoof is a tang which served for insertion in the pedestal. Acc. No. 11.140.9.

428 BULL, STANDING. Probably Roman period. Very rough execution.

Length, 2\frac{1}{4} in. (5.7 cm.). Date of purchase uncertain (before 1906). Cast solid. The green patina has been largely removed. The fore legs are missing. The surface is considerably rubbed. Acc. No. G.R. 158.

432 HANDLE OF A PIECE OF FURNITURE OR OTHER UP-RIGHT OBJECT. Beneath the handle proper, which consists of a curved,

fluted stem with flaring sides, is the fore part of a young bullock, modelled in full round. Of the Roman period; fair execution.

Height, 5\frac{3}{4} in. (14.5 cm.). Purchased in 1907. Described in the Museum Bulletin, May, 1908, p. 91, No. 18. Cast hollow and very thick. The bronze has been coated with lead both inside and out. A piece from the lower left side is missing and there is a small hole in the front. On each side are two rivet-holes (one is broken away), which served for attachment. Acc. No. 07.286.104.

435 STATUETTE OF A RAM. It is represented lying down, with head raised and fore feet bent inward. Details are indicated by incised lines. Roman period; of rough execution.



432

Length, 1½ in. (3.8 cm.). Date of purchase uncertain (before 1906). Un-Animals published. Cast hollow. The green patina has been partly removed. The surface is somewhat corroded. Acc. No. G.R. 154.

436 FOOT OF A VESSEL IN THE FORM OF A RAM'S HEAD AND LEG COMBINED. Careful Roman work.

Length, 23 in. (6.9 cm.). Purchased in 1910. Mentioned in the Museum Bulletin, December, 1910, p. 275. Cast solid. Smooth, dark green patina. Intact. Acc. No. 10.210.29.



437 HEAD OF A GOAT (?). The neck is prolonged into a short moulded shaft, of round

section. In the shaft are remains of an iron pin for attachment to some object. Roman period; of fair execution. Illustrated, p. 172.

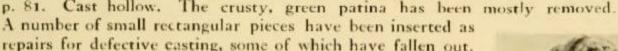
Length, 2 in. (5.1 cm.). Date of purchase uncertain (before 1906). Unpublished. Cast solid. Smooth, green patina. The surface is corroded in places. Acc. No. G.R. 159.

440 HORSE'S HOOF AND FETLOCK, broken from a life-size statue. Roman period.

Length, 11 in. (27.8 cm.). Purchased in 1908. Found in Rome; probably in the bed of the river Tiber.

Mentioned in the Museum Bulletin, May, 1909,

p. 81. Cast hollow. The crusty, green patina has been mostly removed.



Acc. No. 08.258.9.

441 TAIL OF A HORSE, broken from a large relief. Fine piece of modelling of Roman date.

Length, 16 in. (40.6 cm.). Purchased in 1909. From the Martinetti Collection, Rome. Described by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, p. 99. Cast hollow, but very thick and heavy. Rough, green patina; the surface is considerably encrusted. Acc. No. 09.-221.19.

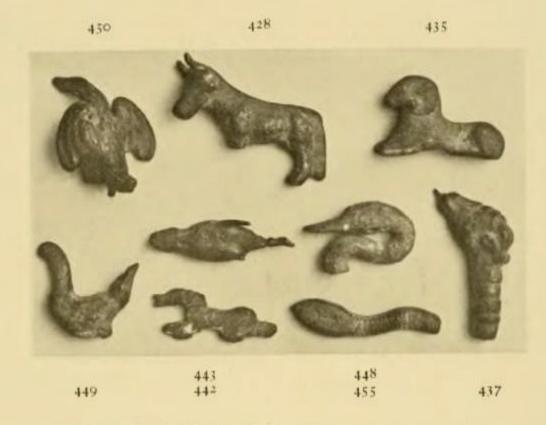


441

ANIMALS

442 STATUETTE OF A DOG, lying down, with head raised. The details are rendered with incised lines. Roman period; of very rough execution.

Length, 1,7 in. (3.7 cm.). Date of purchase uncertain (before 1906). Unpublished. Cast solid. The crusty, green patina has been partly removed. Pieces from the legs are missing. Acc. No. G.R. 161.



443 HEAD OF A DOG. Behind is a pin for attachment to some object.

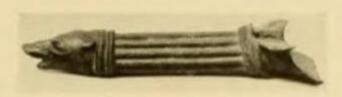
Roman period, of fair execution.

Length, with pin, 13 in. (4.5 cm.). Date of purchase uncertain (before 1906). Unpublished. Cast solid. The green patina has been partly removed. The surface is considerably corroded. Acc. No. G.R. 153.

444 HANDLE OF A PATERA, TERMINATING IN THE HEAD OF A DOG OR WOLF. The head is well modelled, the animal's nature being admirably expressed by the sensitive nostrils, the open panting mouth, and the long narrow eyes. The shaft of the handle is fluted and is surmounted at each end with a fluted band. At its juncture with the patera is an attachment with flaring sides and two lateral pieces decorated with volutes in relief. The workmanship is Roman.

Patera handles of this type are not uncommon. For almost identical examples see Catalogue of Ancient Greek Art, Burlington Fine Arts Club, 1904, D 98, pl. LXV, and Cecil H. Smith, Catalogue of Bronzes in the Collection of J. Pierpont Morgan, No. 74; see also E. Babelon et J.-A. Blanchet,

ANIMALS



444

Bronzes antiques de la Bibliothèque Nationale, No. 1429, where the patera is still preserved.

Length, 6% in. (20.4 cm.). Purchased in 1900. Unpublished. Cast solid. Crusty, green patina. The edges of the attachment are slightly chipped; otherwise nothing is missing. Acc. No. G.R. 29.

448 STATUETTE OF A SWAN. Only the head and neck preserved. Roman period, of fair execution.

Length, 1 in (3.3 cm.). Date of purchase uncertain (before 1906). Unpublished. Cast solid. Crusty, green patina. The surface is considerably corroded. Acc. No. G.R. 152.

449 STATUETTE OF A SWAN (?). It is represented standing, with closed wings and head raised.

Roman period, of rough execution.

Height, 1¹ in, (2.9 cm.). Date of purchase uncertain (before 1906). Unpublished. Cast solid. The green patina has been mostly removed. The feet and the head are missing, and the surface is much corroded. Acc. No. G.R. 155.

450 STATUETTE OF A GOOSE. The wings are spread, and the head is raised and turned slightly to the left. The feathers are indicated by incised lines.

Roman period, of cursory execution. Beneath the body is a pin which served for attachment to some object.

Length, 13 in. (4.5 cm.). Date of purchase uncertain (before 1906). Unpublished. Cast solid. The crusty, green patina has been mostly removed. Acc. No. G.R. 157.

ANIMALS

455 SNAKE. Only a small part, including the head, is preserved. The lower part is flat. The scales and the details of the head are indicated with incised lines.

Roman period, of fair execution. Illustrated, p. 172.

Length, 13 in. (4.5 cm.). Date of purchase uncertain (before 1906). Unpublished. Cast solid. Greenish patina. Acc. No. G.R. 160.



TOMB GROUPS

The following are three tomb groups, exhibited as such to give an idea of what sorts of objects are found together in tombs. The contents of each, which consist of various implements and utensils, are here illustrated and enumerated, so that their collective value can be fully appreciated. The bronze and iron specimens are described in the classes to which they severally belong, their numbers being given in the following lists:

I. A number of miscellaneous objects, of clay, bronze, and iron, found near Monteleone in the same tomb with the Etruscan chariot described above (No. 40):

Of clay Two Athenian black-figured kylikes of the "Kleinmeister" type
A bucchero vessel

A cista "a cordoni" (cf. No. 630) Four cauldrons (cf. Nos. 621-624)

A jug (cf. No. 483)

Twenty-one bowls (cf. Nos. 542-562)

Of bronze | A pail (cf. No. 631)

A lid of a vessel (cf. No. 632)

Five spits (cf. Nos. 677-681)

A pin (cf. No. 910)

Three handles (cf. Nos. 705-707)

A grate (cf. No. 666)

Of iron A pair of fire-dogs (cf. Nos. 667, 668)

Four spear-heads (cf. Nos. 1442-1445)

The finding in this tomb of two kylikes of the "Kleinmeister" type belonging to the middle of the sixth century B.C. is of importance as it



TOMB GROUP 1



TOMB GROUP II

TOMB GROUPS supplies definite evidence for dating the entire contents of the tomb within fairly narrow limits.

For the circumstances of the discovery of this tomb and the acquisition of its contents by the Museum see under No. 40. Many of the pieces have already been published by A. Furtwängler in Brunn-Bruckmann's Denkmäler griechischer und römischer Skulptur, text to pls. 586, 587. He there describes an iron tripod as having been found in the tomb (p. 3, fig. 4). This used to be exhibited with the other objects; but as it is almost entirely modern, it has since been withdrawn from exhibition.

II. Ten vases said to have been found together in a tomb at Cività Castellana, the site of the ancient Falerii (illustrated, p. 179):

Three jugs with beaked, trefoil mouth and high-shouldered body (cf.

Nos. 488-490)

Four cylindrical jars, of which two retain their high handles (cf. Nos. 570-573)

A patera with long handle (cf. No. 580)

A vessel of which only the round mouth is preserved (cf. No. 578)

A silver cup of flaring outline with high bronze handle (cf. No. 579)

From the shape of the vases and the style of their decorations it is possible to assign the date of this group to the end of the sixth or the beginning of the fifth century B.C. They are splendid examples of the fine work which could be produced by Greek bronze workers; for in elegance of form and in precision and delicacy of workmanship such products as these have not been surpassed at any period. Moreover, they are at present covered with a brilliant blue patina with a fine smooth surface, which further enhances their beauty.

For a short account of this tomb group cf. G. M. A. R[ichter], Museum Bulletin, December, 1913, p. 266.

III. A number of objects of bronze, iron, silver, gold, and clay, found together in a tomb at Bolsena:

A mirror with an engraved design representing the release of Prometheus (cf. No. 817)

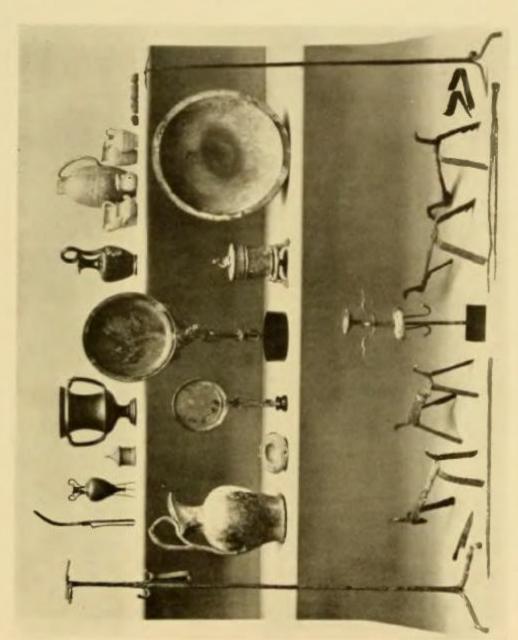
A patera, with handle in the form of a winged Lasa (cf. No. 598)

Of bronze A bowl, undecorated (cf. No. 599)

A jug (cf. No. 507)

A cista (cf. No. 845)

A bowl from a thymiaterion (cf. No. 1350)



TOMB GROUP III

TOMB Three candelabra (cf. Nos. 1304-1306) GROUPS Four andirons (cf. Nos. 669-672) Of iron A pair of fire-tongs (cf. No. 673) Two fire-rakes (cf. Nos. 674, 675) A knife-blade (cf. No. 1679) A spit (?) (cf. No. 676) A small pyxis with cover Of silver A pointed amphora with scroll handles A strigil Two black-glaze vases of fourth to third-century type Six vases of white clay, undecorated Of clay Twelve small balls of reddish clay, probably used for playing a game

Of gold A ring (cf. No. G. S. 226 in Gallery C. 32 [Gold Room])

From the fact that a large number of these objects are toilet articles we may assume that the tomb was that of a woman. Many are inscribed Suthina (AMIOVM), in Etruscan letters, a word not infrequently found on Etruscan bronzes and apparently signifying sepulcralis, or tomb article (cf. W. Deecke, Etruskische Forschungen und Studien, II, p. 95; C. Pauli, Etruskische Studien, III, pp. 37 ff., 137 f., translates it as "Eigentum". cf. also Torp, Etruskische Beiträge, II, 1903, p. 28, and Skutsch in Pauly-Wissowa, Realencyklopädie, VI, 790).

Two black-glaze vases definitely date the tomb to the fourth to third centuries B.C., which evidence is confirmed by some of the other objects decorated in the Etruscan style of that period.

Some of the pieces have already been published by A. Furtwängler, in Sitzungsberichte der kgl. bayerischen Akademie der Wissenschaften, 1905, Heft II, pp. 270 ff. He incorrectly read the inscription as Muoina, which he identified with an Etruscan name of a woman.

VASES AND KITCHEN UTENSILS

JUGS AND BOTTLES

JUGS AND BOTTLES A great variety of one-handled jugs were employed in ancient times. Their use was the obvious one of pouring liquids, as is suggested by the form itself and as we find them employed in vase-representations. The names used by ancient writers to signify jugs are: οἰνοχόη, πρόχουs,

χοῦς, ἐπίχυσις, κατάχυσις, προχύτης, τροχοή, προχοῖς, ὅλπη, ὅλπις (see references given by O. Jahn, Münchner Vasensammlung, pp. XCVII and XCV; also G. Karo, in Daremberg et Saglio's Dictionnaire, under oinochoë, p. 159, and under prochous, p. 661; E. Saglio, in Daremberg et Saglio's Dictionnaire, under chous, p. 1127; and E. Pottier, in Daremberg et Saglio's Dictionnaire, under olpe, p. 172, and under epichysis, p. 659). These words are used without definite descriptions of the shapes to which they apply, so that it is impossible to decide whether each name was reserved for a special shape of jug, or whether they were used indiscriminately for all, as we should use jug, pitcher, ewer, jar.

Bottles of various forms have survived. They appear to have been used chiefly to contain oil or ointments, but could of course have been employed for any other liquid (cf. E. Saglio, in Daremberg et Saglio's Dictionnaire, under ampulla).

The following jugs and bottles (unless otherwise stated) are hammered, with handles and other attachments cast.

475 ONE-HANDLED JUG with cylindrical mouth and neck, ovoid body, and short cylindrical foot. On the outer side of the rim is a plain

band in relief, fastened with a series of rivets. This band is in one piece with the handle, which is plain, except for a groove running down the middle.

Perhaps Late Mycenaean period. For clay jugs of somewhat similar shape found in Cyprus and belonging to the Mycenaean period cf. e.g. British Museum Excavations in Cyprus, p. 34, fig. 62, No. 1258; p. 36, fig. 64, No. 1034.

Height of jug, $7\frac{11}{16}$ in. (19.6 cm.); height with handle, $8\frac{7}{16}$ in. (21.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4702. Illustrated in the Cesnola Atlas, III,



JUGS AND

BOTTLES

475

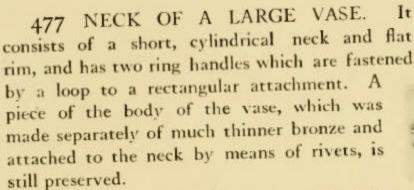
pl. XLVI, 1, and L. P. di Cesnola, Cyprus, pl. XXX, where it is said to have come from Curium. Crusty, green patina. There is a hole on one side of the body. Acc. No. C.B. 320.

476 ONE-HANDLED JUG with round mouth, neck merging into the body, and no foot. The handle ends below in the head of a serpent,

JUGS AND BOTTLES and above in two arms which are riveted to the vase. The shape is rather heavy and the execution rough.

Perhaps Early Iron Age.

Height, 913 in. (24.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4764. Illustrated in the Cesnola Atlas, III, pl. L, 111, and L. P. di Cesnola, Cyprus, pl. XXX, where it is said to have come from Curium. Rough, brown-green patina. The vase is cracked and indented in various places. Acc. No. C.B. 322.



This example, like Nos. 533, 534, 625, 626, testifies to the popularity of bronze vessels of large size in Cyprus.

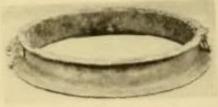
The period is uncertain; probably Early Iron Age.

Height, 3½ in. (7.9 cm.). Diameter, 16½ in. (43.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4913. One of the ring handles is figured in the Cesnola Atlas, III, pl. LVII, 2. The patina has been mostly removed. Acc. No. C.B. 401.

480 ONE-HANDLED JUG with globular body, strongly pinched lip, and conical neck separated from the body by a sharp ridge. The handle, which is in one piece with the mouth of the vase, has a groove running down the



476



477



480

middle, and ends below in an attachment with a design of volutes.

The shape recalls that of the Red Bucchero vases in the Cesnola Collection (cf. J. L. Myres, Cesnola Handbook, Nos. 474, 475). This example probably dates from the seventh to sixth century B.C.

JUGS AND BOTTLES

Height, 9 in. (22.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4919. Illustrated in the Cesnola Atlas, III, XLVI, 2. The crusty, greenish patina has been removed in places. The vase is considerably broken, with large pieces missing. Acc. No. C.B. 794.

481 ONE-HANDLED GLOBULAR JUG with tubular spout, cylindrical mouth, and flaring foot. The lip is moulded. The handle, which

has a deep groove running down the middle, ends above in a snake's head, the open mouth of which fits into the rim; the lower attachment is in the form of a lion's mask, surmounted by an ornamental collar. The details on the snake's head and the lion-mask are incised.

The ornaments are finely executed in the archaic Greek style.

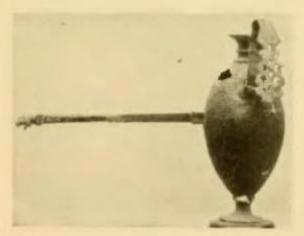
Height, 8% in. (22.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4921. Illustrated in the Cesnola Atlas, III, pl. XLVI, 3. Considerably broken and repaired, with a number of pieces missing. The crusty, green patina has been partly removed. Acc. No. C.B. 793.



481

482 VASE OF INDETERMINATE USE, perhaps a libation vase.

The body is egg-shaped and has a flaring foot and rounded mouth. From one side projects a long spout ending in a lion's head and decorated on its four sides with guilloche ornament, incised. To the left of the spout is a loop-shaped handle with open-work decoration on its outer side. The attachment to the vase is formed by a bird with spread wings in Oriental style. A small chain is attached to the bottom of the handle.



482

Probably sixth century B.C. The decorations are carefully executed.

JUGS AND BOTTLES

Height of vase, 9 in. (22.9 cm.). Length of spout, 8 in. (21.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4920. Illustrated in the Cesnola Atlas, III, pl. XLIII. Crusty, green patina. The vase was considerably broken and has been put together with only a piece near the mouth missing. Acc. No. C.B. 321.

483 JUG with beaked, trefoil mouth and marked separation between the neck and the shoulder. The handle is of angular outline and ends below

in an attachment decorated with a palmette and scrolls in relief, above in two arms terminating in heads of dogs.

The form is somewhat clumsy. This jug was found in the same tomb with the Etruscan chariot and is thereby dated as belonging to about the middle of the sixth century B.C. For this type of handle cf. A. Furtwängler, Olympia, IV, Die Bronzen, p. 144, No. 899, pl. LIV.

Height, 93 in. (24.8 cm.). Published by A. Furtwängler, Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, text to pls. 586, 587, p. 5, No. 9, fig. 9. The crusty, green patina has been removed in places. Intact. Acc. No. G.R. 413.



481

484 JUG with beaked, trefoil mouth and marked separation between the neck and the shoulder. The handle has a thumb-rest above and a leaf-shaped attachment below; its arms terminate in animals' heads.

The shape is similar to the preceding and probably belongs to the same period.

Height, 95 in. (24.5 cm.). Gift of F. W. Rhinelander, 1899. Unpublished. The patina, which has been removed in some places, is crusty and green with brown patches. Preservation good. Acc. No. G.R. 164.

488 JUG with beaked, trefoil mouth and high-shouldered body. The handle, which is fluted and ornamented with beading, terminates

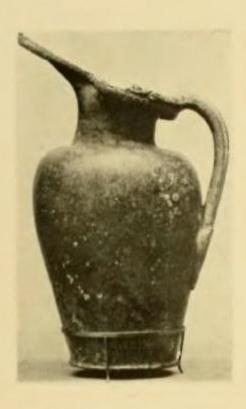


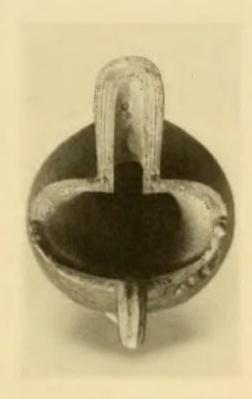
484

below in a leaf-shaped attachment; its arms are decorated with a spiral

pattern in relief, and end in couchant lions. On the trefoil lip is a tongue pattern in relief, with two rows of beading above, and a lion introduced at each corner. Round the foot is another row of beading. JUGS AND BOTTLES

Both in elegance of form and precision and delicacy of execution this is a splendid example of Greek work in bronze. Very effective is the manner in which the decoration is confined to the handle and the mouth and not





488

made to interfere with the lines of the form. It should be noted that the angular projections at the two corners of the trefoil mouth, which are here decorated with lions, not only add to the artistic effect but had a practical use in preventing the liquid from spilling while it was poured out.

Vases of this shape have been found not infrequently in sixth to fifth-century tombs in Italy (cf. A. Zannoni, Scavi della Certosa, pl. XXXXIII, 7 [found together with red-figured vases], pl. CXXXX, 12 [found together with black-figured amphorae]; Museo Etrusco Gregoriano, I, pl. LV, fig. 1, at bottom to the right; O. Montelius, La Civilisation primitive en Italie, pl. 113, 11; Bullettino archeologico napolitano, new series, V, 1857, pl. III, in the middle; E. Brizio, Monumenti archeologichi della provincia di Bologna, pl. III, fig. 6; Soranzo, Scavi e scoperte nei poderi Nazari di Este, pl. V, fig. 13; G. Mantovani, Notizie degli Scavi, 1890, p. 98, No. 169; S.

JUGS AND BOTTLES Gsell, Fouilles de Vulci, p. 518). For their history cf. O. Tischler, Anthropologisches Correspondenzblatt, 1881, p. 126 f.

Height, 1116 in. (30.3 cm.). Purchased in 1912. Said to have been found at Cività Castellana with Nos. 489, 490, 570-573, 578-580 (cf. p. 179 f.). Published by G. M. A. R[ichter] in the Museum Bulletin, December, 1913, pp. 266-267, fig. 2. In this and the following beaked jugs the mouth and neck appear to have been cast and soldered to the hammered body. Smooth, turquoise-blue patina covered with incrustations in a few places. The vase is cracked in several places, otherwise the preservation is excellent. Acc. No. 12.160.3.

489 JUG of similar shape to the preceding. The handle is fluted and terminates below in the head and arms of a bearded Satyr; the arms of the handle end in couchant lions.

Height, 1118 in. (30 cm.). Purchased in 1912. Said to have been found at Cività Castellana with Nos. 488, 490, 570-573, 578-580 (cf. p. 179 f.).







490

Mentioned in the Museum Bulletin, December, 1913, p. 266. Smooth, turquoise-blue patina. The vase is cracked in several places, otherwise in excellent preservation. Acc. No. 12.160.2.

490 JUG of similar shape to Nos. 488, 489. The handle is fluted and terminates below in the head of a bearded Satyr, rising from a design of scrolls and palmettes; the arms of the handle are decorated with beading and end in does' heads.

JUGS AND BOTTLES

Height, 125 in. (32.1 cm.). Purchased in 1912. Said to have been found at Cività Castellana with Nos. 488, 489, 570-573, 578-580 (cf. p. 179 f.). Mentioned in the Museum Bulletin, December, 1913, p. 266. The smooth, bluish patina shows only in the front; at the back the vase was largely encrusted and has been cleaned. The vase is cracked in several places. Acc. No. 12.160.1.



491

491 JUG of similar shape to Nos. 488-490. The handle is fluted and terminates below in an inverted palmette, flanked by two serpents; the arms of the handle end in bud-shaped ornaments.

Height, 9\(\frac{1}{4}\) in. (23.5 cm.). Purchased in 1913. Mentioned in the Museum Bulletin, April, 1914, p. 95. The crusty, blue-green patina has been partly removed exposing the golden color of the bronze. The surface is somewhat corroded in places and there are a few small holes and cracks. Acc. No. 13.227.3.

492 JUG with trefoil mouth, rounded body, and high handle. The handle, which has a deep groove running down the middle, ends below in an attachment in the form of the skin of a lion's head; the upper attach-

JUGS AND BOTTLES ment is ornamented with a palmette and is attached to the lip by means of two rivets. The lip has a tongue pattern with beading above; the whole

surface of the body is covered with decorations consisting of a plait pattern between two tongue patterns.

The decorations are all executed with the same precision and delicacy as in the vases of tomb-group II (see p. 179 f.; compare also No. 574). As this jug is covered with the same turquoise-blue patina, it is possible that it was found with them. In any case it must belong to the same period.

Height with handle, 5 16 in. (14.1 cm.). Purchased in 1913. Mentioned in the Museum Bulletin, April, 1914. p. 95. Smooth, turquoise-blue patina. The surface is



492

encrusted in places. There are several cracks which have been patched up. Acc. No. 13.227.5.

493 JUG with beaked, trefoil mouth and body of angular outline. The lower attachment of the handle, by which it was joined to the body

of the vase, is in the form of a running youth worked in relief. He is in the half-kneeling attitude characteristic of early representations of running. A large mantle is hanging loosely over both shoulders, leaving the front part of his body nude.

Archaic Greek or Etruscan, of fair execution. Clay vases of this shape appear at the end of the sixth and the beginning of the fifth century (cf. K. Masner, Vasen des oesterreichischen Museums, No. 330, fig. 27; A. Furtwängler, Berliner Vasensammlung No. 2189; G. M. A. Richter, American Journal of Archaeology, vol. XI, 1907, p. 424, fig. 6; E. Pottier, Vases du Louvre, F. 118, p. 106). This is also the period in which the bronze speci-



493

mens occur; cf. the tomb finds in the Certosa of Bologna where they were frequently found with black-figured and red-figured vases (cf. A. Zannoni, Scavi della Certosa di Bologna, pls. XIX, 5, L, 19). That this shape, however, continued in use until later is shown by its occurrence in an Etruscan

tomb of the IV-III century B.C. (cf. L. A. Milani, Museo archeologico di Firenze, 1912, vol. II, pl. CXXI).

JUGS AND BOTTLES

Height, 811 in. (22.1 cm.). Purchased in 1911. Mentioned in the Museum Bulletin, May, 1912, p. 98. Crusty, blue-green patina. The handle was soldered both to the lip and to the lower part of the vase; the attachment below has become displaced. The face of the youth is much battered. Acc. No. 11.212.1.

494 JUG similar to the preceding. The handle is fluted and ends above in an attachment in the form of a ram's head.

Archaic Greek or Etruscan, of fine execution. For a discussion of this shape see the preceding number.

Height, 94 in. (23.5 cm.). Purchased in 1913. Said to be from Cività Castellana. Mentioned in the Museum Bulletin, April, 1914, p. 95. The patina is smooth and turquoise-blue with crusty green patches. The surface is encrusted in places. There are several small holes in the body of the vase and a large slash on one side of the mouth and neck. Acc. No. 13.232.2.



494



495

495 JUG, of elongated shape, with circular mouth and high handle, which terminates below in a rounded plaque, left undecorated.

This shape occurs both in bronze and in terracotta during the late sixth and fifth centuries B.C. (cf. K. Schumacher, Antike Bronzen in Karlsruhe, pl. X, 14, and A. Furtwängler, Berliner Vasensammlung, II, pl. V, 139).

Height, with handle, 6 % in. (16.6 cm.). Purchased in 1896. Unpublished.

JUGS AND BOTTLES A beautiful turquoise-blue patina covers the surface; on one side, however, this is considerably encrusted. The handle is riveted to the neck and the body of the vase. Acc. No. G.R. 28.

'505 JUG, of squat shape with cylindrical mouth and high handle, which terminates below in a beautiful design in à jour relief of an inverted anthemion rising from akanthos leaves. On the lip is a tongue pattern in relief, with beading above.

The design under the handle is similar to that which occurs on the akroteria of grave stelae of the early fourth century B.C.; it is to that period, therefore, that this vase should be assigned. The general shape, however, only somewhat more squat, occurs as early as the fifth century B.C. (cf. K. Schumacher, Antike Bronzen in Karlsruhe, pl. X, 9; A. Furtwängler, Berliner Vasensammlung, II, pl. VI, 206).



505

Height of vase, 7% in. (20 cm.). Height with handle, 9% in. (25 cm.). Purchased in 1909. Said to have been found in the necropolis of Teano. Published by G. M. A. R[ichter] in the Museum Bulletin, February, 1910, p. 98, fig. 4. Patina green and slightly rough, with brilliant blue patches. The handle has been broken and reattached. Small portions of the à jour relief are missing. Acc. No. 09.221.10.

506 HANDLELESS BOTTLE with ovoid body and narrow, cylindrical neck. There is a moulded band on the shoulder, and concentric circles on the bottom.

The form is similar to that of the glazed-ware bottles in the Cesnola

Collection, which probably date from the fourth century B.C. (cf. J. L. Myres, Cesnola Handbook, Nos.

1581, 1582).

Height, 3 in. (7.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myrcs, Cesnola Handbook, No. 4933. Illustrated in the Cesnola Atlas, III, pl. LI, 1. Brown-green patina. Much corroded and indented, and considerably broken. Acc. No. C.B. 330.



JUGS AND BOTTLES

506

507 JUG with beaked mouth and high handle ending above in a large

loop, below in a floral ornament. The word Suthina is inscribed on the neck in Etrus-

can letters (cf. p. 182).

The shape is characteristic of the late Etruscan period (fourth to third century B.C); for similar examples cf. L. A. Milani, Museo archeologico di Firenze, pl. XXIII.

Height, including handle, 14 in. (35.6 cm.); of jug alone, 11\frac{3}{4} in. (29.9 cm.). Purchased in 1903. Found at Bolsena in an Etruscan tomb of the fourth to third century B.C. (cf. pp. 180 ff.). Published by A. Furtwängler, Sitzungsberichte der kgl. bayerischen Akademie der Wissenschaften, 1905, Heft II, p. 271 (c), fig. 6. The crusty, green patina has been partly removed. Somewhat broken on one side, otherwise in good preservation. Acc. No. G.R. 445.

510 VASE IN THE FORM OF A FEMALE HEAD. She wears a diadem and has wavy hair, parted in the middle



507

and done up in a knot behind. The vase is suspended from a handle by means of two chains which are fastened to the head by bird-shaped attachments. At the top of the head is a round opening.

Fair execution; Etruscan, probably third century B.C.

A large number of vases in the shape of human heads have been discovered, both in bronze and in terracotta. Their original purpose is not quite certain. They are usually called incense vases (balsamaria); but

Jugs and Bottles though this theory is probable, there is no real evidence for such a use. For a list of known examples cf. E. Pottier et S. Reinach. Nécropole de Myrina

p. 509, Note 2; also H. B. Walters, Catalogue of Bronzes in the British Museum, Nos. 756-770, and L. A. Milani, Museo archeologico di Firenze, II, pl. XXIII (dated examples of the third century B.C.). For a bronze vase in the shape of the bust of a negress cf. E. von Stern, Oesterreichische Jahreshefte, VII, p. 197, and a few similar examples there cited.

Sometimes these vases were clearly made without a bottom (cf. e.g. C. Friederichs, Kleinere Kunst und Industrie, No. 1563), in which cases they could not have served for actual use but only as grave offerings.

Height of head, 3\frac{a}{8} in. (8.6 cm.). Purchased in 1911. Described by G. M. A. R[ichter] in the Museum Bulletin, November, 1911, pp. 214-15. Cast hollow. Crusty, blue-green patina. The bottom is missing, but there are clear traces that it existed. Small pieces of the chains are restored. Acc. No. 11.91.3.



510

511 JUG of elongated shape, with circular mouth and high handle. The handle terminates below in a paw, beneath which is a relief of scrolls and floral ornament, roughly executed. On the lip is a tongue pattern, in relief, with beading above.

Probably Roman period.

Height without handle, 5 in. (12.7 cm.). Purchased in 1900. Said to have been found in the Hauran, Syria. Unpublished. Green, crusty patina with blue and brown patches. Preservation good. The handle has been attached to the neck with two rivets. Acc. No. G.R. 33.

512 JUG with broad, circular mouth, wide neck, and handle which terminates below in a Seilenos mask crowned with vine leaves. The arms of the handle are in the form of scrolls. Horizontal bands are incised be-

511 leo incise

low the neck, and underneath the foot are concentric circles, also incised.

The style of the Seilenos mask assigns this vase to the Roman period.

JUGS AND BOTTLES

Height, 63 in. (17.1 cm.). Purchased in 1909. Mentioned in the Museum Bulletin, April, 1910, p. 98. Greenish patina, smooth on the handle, slightly rough on the vase. The vase has been largely restored. The handle was broken off and reattached. Acc. No. 09.221.14.



512



513

513 JUG of squat shape, with broad, circular mouth and handle terminating below in a Seilenos mask. Attached to the handle by an iron hinge is a lid in the form of a plain round disk; near its outer edge, in front, is a dolphin, modelled in full round, to serve as a handle. There is also a foot, which is united to the body of the vase by three rectangular attachments.

The style of the ornaments places this jug in the Roman period.

Total height, 9\(^3\) in. (24.8 cm.). Gift of Henry G. Marquand, 1897. Unpublished. Crusty, green patina with blue patches. The handle was broken off and reattached. The iron hinge by which the lid was fixed to the handle is broken. Acc. No. G.R. 173.

514 BOTTLE, high-shouldered, with short, narrow neck and circular mouth, probably used for oil or perfume. Illustrated, p. 196.

Roman period. For a similar specimen in the Naples Museum, cf. F. B. Tarbell, Naples Bronzes, No. 237.

Height, 311 in. (9.4 cm.). Purchased in 1900. Said to have been found in the Hauran, Syria. Unpublished. Crusty, brown-green patina. Slightly indented in places. Acc. No. G.R. 2.

JUGS AND 515 BOTTLE of the same shape as the preceding. On the bottom BOTTLES are moulded concentric circles.

Height, 311 in. (9.4 cm.). Purchased in 1900. Said to have been found in the



Hauran, Syria. Unpublished. Crusty, brown-green patina. Considerably indented in places; there is a small hole on one side. Acc. No. G.R. 6.

516 BOTTLE of globular shape, with short, narrow neck and cir-

cular mouth. On the bottom are moulded concentric circles. Like the preceding (Nos. 514, 515) it was probably used as an ointment bottle.

Roman period.

Height, 3 in. (7.6 cm.). Purchased in 1900. Said to have been found in the Hauran, Syria. Unpublished. Crusty, brown-green patina. Slightly indented in places. Acc. No. G.R. 1.

517 OINTMENT BOTTLE (?) of globular shape, with long, narrow neck and circular mouth. A chain is fastened to the bottle by means of two barrel-shaped attachments on each side of



516

the neck. The neck is moulded and the body is decorated with a series of concentric circles, moulded and arranged in two tiers.

Date uncertain, probably Roman period.

Height, 416 in. (11.6 cm.). Purchased in 1900. Said to have been found

in the Hauran, Syria. Unpublished. Cast. Light green patina, covered with brown incrustations in places. Slightly chipped, and there are two small holes. BOTTLES Acc. No. G.R. 16.

JUGS AND



517

WATER-JARS

Both the name and the use of this type of vase can be identified with WATER-JARS certainty. On the François vase a jar of this shape is depicted with the word ὑδρία (hydria) inscribed over it; and on the representations of women drawing water from a fountain, which frequently occur on black-figured vases, this form is generally depicted. It was carried by the women on the head or on the shoulder, a practice still customary in Italy at the present time. The two horizontal handles were used for lifting the vase when full, the vertical handle for carrying it when empty, and for pouring. Besides the word ὑδρία the word κάλπις often occurs in literature for water-iar (see references given by O. Jahn, Münchner Vasensammlung, p. XCII), so that the two were probably interchangeable, just as water-jar and waterpitcher are to-day. The use of the hydria was not restricted solely to that of a water-pitcher. Pollux, Onomastikon X, 74, speaks of the hydria as also a wine-vase, and this evidence is corroborated by vase-representations.

525 WATER-JAR. Undecorated. On the handle is a leaf-shaped thumb-rest.

The shape is similar to that found in use for earthenware water-jars during the fifth century B.C., and it is to that period that this vase must

WATER-JARS therefore be assigned. The simple dignity of the shape and the finished workmanship make it a superb example of Greek work in bronze.

Height, 15 in. (38 cm.). Purchased in 1906. Said to have been found at Galaxidi. Mentioned in the Museum Bulletin, 1907, p. 20. The body is hammered, the handles cast. The crusty, blue-green patina has been largely removed. The vase is cracked in several places and small portions of the arms of the handle are missing. Otherwise the preservation is excellent. The handles were broken off and reattached. Acc. No. 06.1078.



525

CUPS, BOWLS, AND PLATES

CUPS, BOWLS

A large variety of drinking-cups were in use among the ancients; Athenaeus in the eleventh book of his Deipnosophists gives a long list of names of such cups, but his descriptions are not sufficient to identify them with any known shapes; moreover, a great many appear to be fanciful names that had come into favor at the time.

The favorite cup form in bronze appears to have been the κύλιξ, a vase with foot and two handles. The name κύλιξ is assured by an inscription under the foot of a clay cup of this shape: Κηφισοφῶντος ἡ κύλιξ (Corpus Inscriptionum Graecarum, 545). The shape also agrees with the descriptions given by Athenaeus, XI, p. 470E, 479E, 480E. The form varies according to the different periods.

The Greek name for a shallow, round bowl, generally with a round boss in the centre, appears to have been φιάλη, which is described as resembling a shield (Aristoteles, Rhetoric, III, 4, 11; Poetics, 21, 12), and as without

handles (cf. the references cited by O. Jahn, Münchner Vasensammlung, Cups, Bowls p. XCVIII). The Latin name for a bowl was patera (cf. E. Pottier, Darem- AND PLATES berg et Saglio, Dictionnaire, patera, p. 341).

The following cups, bowls, and plates (unless otherwise stated) are hammered, with handles and other attachments cast.

530 HEMISPHERICAL BOWL, undecorated. Sub-Minoan period.

Height, 2 in. (5.1 cm.). Diameter, 5% in. (14.1 cm.). From Gournia,

Crete. Gift of the American Exploration Society, 1907. Crusty, green patina. The surface is considerably corroded. Cracked in places, with a large piece missing. Acc. No. 07.232.13.

531 SHALLOW PHIALE OR PLATE, with omphalos, or round boss, in the centre. The inside is decorated with a frieze in repoussé



530

relief of monsters occupying almost the entire width of the plate. The monsters, which are represented as walking to the right, consist of four

winged lions, three sphinxes, and one griffin. They are of the types which occur on Etruscan monuments of the seventh century B.C.; compare, for instance, the figures on the high bronze stand in the Museo Etrusco Gregoriano, I, pl. XVII, 1, 2. The execution is very coarse.

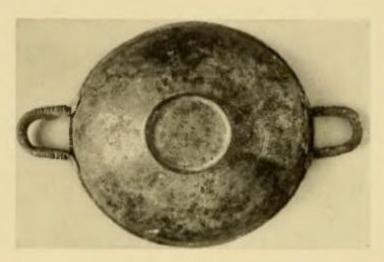
Diameter, 11 in. (27.9 cm.). Purchased in 1903. Illustrated in A. Sambon, Catalogue des Antiquités grecques et romaines (Sale Catalogue), 1903, No. 340. Patina bluegreen and crusty. There are several breaks which have been filled up. Acc. No. G.R. 121.



53 I

532 KYLIX OF EARLY SHAPE, with ring base. It is ornamented on the outside with a frieze of animals, below which is a border of lotosbuds. The animals are mostly of monstrous shapes, borrowed from Eastern art: a winged goat, a lion, a panther, a winged panther, a winged lion with the head of a bearded man, and a griffin; a few floral ornaments are introduced in the background. Underneath the foot is a Maltese cross, ornamented with cross-hatched lines. The designs are drawn with a tool,

Cups, Bowls which, instead of producing a simple, straight line, made a very fine zigzag; underneath can be seen the preliminary sketch of delicately incised lines. On the handles, which are attached by rivets, are moulded bands running vertically on the sides and horizontally along the ends.



532

The designs are similar to those which occur on Orientalizing Corinthian vases. The kylix must, therefore, be dated as early as the seventh century B.C.

Height, 2\frac{3}{8} in. (6 cm.). Diameter, 6\frac{7}{8} in. (17.4 cm.). Purchased in 1909. Said to have been found in Palestrina. Described by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, p. 98. The green patina has been mostly removed by cleaning. There are several cracks; otherwise in good condition. Acc. No. 09.221.21.

533 DEEP BOWL, with two large horizontal handles curving upward and surmounted in the centre by a lotos flower. The attachments are in the form of round plaques.

Handles of this type have been found at Olympia, and in tombs in Italy (cf. A. Furtwängler, Olympia, IV, Die Bronzen, No. 911, and the references there cited); also at Delphi (P. Perdrizet, Fouilles de Delphes, p. 73, figs. 240, 241).

For miniature bowls in clay of this



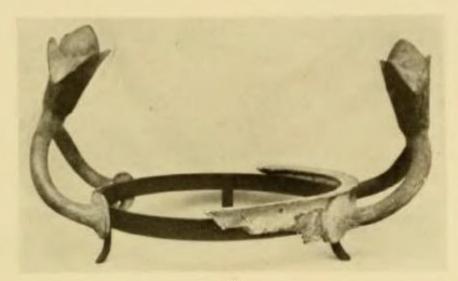
533

form cf. J. L. Myres, Cesnola Handbook, Nos. 495, 496. The design is very effective and presupposes Oriental influence (cf. the motive on Assy-

rian columns, G. Perrot et C. Chipiez, Histoire de l'art, II, p. 202, fig. 68). Cups, Bowls Probably seventh century B.C.

Height of bowl, 5% in. (15 cm.); height with handles, 10% in. (27 cm.). Diameter, 13% in. (34.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4914. Illustrated in the Cesnola Atlas, III, pl. XLIV, 1. Crusty, greenish patina. Cracked and repaired in several places. Each handle is fastened to the bowl by means of five rivets. Acc. No. C.B. 440.

534 PART OF A BOWL, similar to the preceding. Only the two massive lotos handles, part of the rim, and small pieces of the bowl are preserved.



534

Diameter of bowl, 1615 in. (43 cm.). Height of handles, 1216 in. (32.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4915. Illustrated in the Cesnola Atlas, III, pl. LIII; L. P. di Cesnola, Cyprus, pl. XXX, where it is said to have come from Curium; G. Perrot et C. Chipiez, Histoire de l'art, III, p. 797, fig. 557. Rough green patina with blue patches. The bronze is corroded in parts. Acc. No. C.B. 441.

535 BOWL with engraved and embossed decorations. In the centre, which is considerably depressed, is a rosette surrounded by a cable border. On the sides of the bowl is a remarkable scene of Cypriote religious ritual. Sitting at the right of a tripod table, on which is placed a basket of fruit or other offerings, is a goddess seated on a high-backed chair. In her right hand she holds a lotos flower, in her left one of the offerings from the bowl. Behind the goddess stand three musicians, playing on the double pipe, the lyre, and the tambourine, respectively. On the left of the table stands

AND PLATES

Cups, Bowls a priestess holding in each hand an uncertain object, perhaps a fan and a wine-ladle. Behind her, on a four-legged table, are a large amphora and an oinochoë, for drink-offering. Then follows a dance of six women, each holding the wrist of the one behind her, as is the rule in Greek choral dancing, ancient and modern. The sixth stands back to back with the tambourine player already described, and so closes the scene. In the intervals between the women, lotos-capped columns-perhaps stelae like Nos. 1415-1420 in the Collection of Cypriote Sculpture-occupy the background. All the women wear the Minoan jacket and kilt and have their hair piled high on the head, with a single long plait hanging down in front of the shoulder. The scene is enclosed above and below by a cable border.

> The workmanship, which is Cypriote of about the seventh century B.C., is coarse and heavy; but the representation is full of instructive details and

should be compared with that on the painted vase, No. 751, in the Collection of Cypriote Pottery.

Diameter, 51 in. (13.3 cm.). Height, $1\frac{7}{16}$ in. (3.6 cm.). From Cyprus. Cesnola Collection. Published by J. L. Myres, Cesnola Handbook No. 4561. (The description given above is taken from that of Professor Myres.) Cesnola Atlas, III. pl. XXXIII, 2; L. P. di Cesnola, Cyprus, p. 77; G. Perrot et C. Chipiez, Histoire de l'art, III, p. 673, fig. 482; G. Colonna-Ceccaldi, Monuments de Cypre, pl. VII. The green patina has been almost entirely removed. The reliefs are somewhat blurred, but



535

there are no missing parts. Acc. No. C.B. 795.

536 SHALLOW BOWL, with flat rim on which are represented rivet heads in relief. In the centre of the bowl is a medallion with a fine design, modelled in repoussé relief and incised, consisting of a rosette surrounded by papyrus foliage, among which are grazing deer. The rest of the bowl is undecorated except for two incised bands. There is a single swinging handle of which the attachment terminates at each end in the head of an animal.

The style shows Oriental influence and belongs to the seventh and sixth Cups, Bowls centuries B.C. Compare the incised gold, silver, and bronze bowls from AND PLATES

Cyprus in the Gold Room (Gallery C 32), illustrated in the Cesnola Atlas, III, pl. XXXIII and described by J. L. Myres, Cesnola Handbook, Nos. 4551 ff.

Height of bowl, 2 in. (5.1 cm.). Diameter of bowl, 12½ in. (30.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4560. Illustrated in the Cesnola Atlas, III, pl. XLVII, 3; L. P. di Cesnola, Cyprus, p. 337, where it is said to have come from Curium. The rough, green patina has been largely removed. There is a largish hole in the bowl and the rim is chipped and bent in places. Acc. No. C.B. 376.



536

537 SHALLOW BOWL. The outer side of the rim is surrounded by a flat band on which are ornaments in the shape of double spools placed at regular intervals.

Probably seventh or sixth century B.C. For similar spool ornaments on vases cf. A. Furtwängler, Olympia, IV, Die Bronzen, Nos. 841 ff., and P. Perdrizet, Fouilles de Delphes, p. 78, figs. 268 ff. and the large bowl from the Polledrara Tomb, in the British Museum. Compare also the similar bronze bowls from Nineveh in the British Museum.



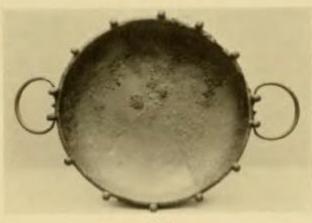
537

Height of bowl, 216 in. (5.2 cm.). Diameter of bowl, 10 in. (25.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4916. Illustrated in the Cesnola Atlas, III, pl. XLVII, 2; L. P. di Cesnola, Cyprus, pl. XXX, where it is said to have come from Curium. Crusty, greenish patina with brownish patches. The bowl is considerably cracked and one largish piece is missing. Portions of the band round the rim are also missing, as well as three of the spool ornaments, there having been ten in all. Acc. No. C.B. 375.

538 SHALLOW BOWL. It has two horizontal swinging handles with attachments in the form of double spools. The outer side of the rim

Cups, Bowls is surrounded by a grooved band on which are placed a series of spool-like AND PLATES ornaments, with heads protruding above the rim.

Probably seventh or sixth century B.C. For bowls with similar handles cf. K. Schumacher, Antike Bronzen in Karlsruhe, pl. VIII, and the references cited under No. 537.



538

Height of bowl, 1% in. (4.7 cm.). Diameter of bowl, 11 in. (28 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4917. Illustrated in the Cesnola Atlas, III, pl. XLVII, 4; L. P. di Cesnola, Cyprus, pl. XXX, where it is said to have come from Curium. The patina, which is green, has been partly removed, showing the original surface of the bronze. Parts of the exterior band are missing and the rim is chipped in places. Acc. No. C.B. 377.

541 SMALL CYLINDRICAL CUP, engraved on its outer surface with a group, twice represented, of two animals (horses?) heraldically placed

on each side of a floral ornament; the same ornament is also used to separate the two groups from each other. The surfaces of the animals and parts of the ornaments are dotted.

Archaic Greek or Etruscan, of cursory execution.

Height, 1% in. (4.8 cm.). Diameter, 2 in. (5.1 cm.). Purchased in 1911. Mentioned in the Museum Bulletin, May, 1912, p. 98. Smooth, greenish black patina, covered with incrustation in places. The upper part is broken off. Acc. No. 11.212.3.



541

542 LARGE SHALLOW BOWL with broad, flat rim. The rim is Curs, Bowls decorated with three bands of plait pattern,

stamped. On the rim are two rivet-holes (modern?).

This and the following bowls (Nos. 543-562) were found in the same tomb with the Etruscan chariot (No. 40), and are thereby dated to about the middle of the sixth century B.C.

Height, 2½ in. (6.4 cm.). Diameter, 19% in. (49.1 cm.). Unpublished. The crusty, dark green patina has been partly removed. Cracked in places with some pieces missing. Acc. No. G.R. 402.



542

543-562 Twenty examples like the preceding, of approximately the same dimensions. Some are considerably broken; only the five best-preserved specimens are at present on exhibition. Acc. Nos. G.R. 396, 397, 400-405, 407-410, 424-432.

563 BOWL with large round boss in the centre, and narrow, flat rim.

This bowl was found in the same tomb as the Etruscan chariot, No. 40, and is thereby dated to about the middle of the sixth century B.C.

Height, 23 in. (7 cm.). Diameter from outside of rim, 142 in. (36.9 cm.). Unpublished. The crusty, green patina has been partly removed. Much broken and repaired with a number of pieces missing. Acc. No. G.R. 406.



563

564 "TORCH-HOLDER" (?) in the form of a cup and saucer joined.

The cup, which is attached to the saucer by three rivets, is conical in shape, with flaring rim.

Sixth century B.C. For the possibility of these cup-and-saucer vases being torch-holders, and for other examples, in clay, of the same type, cf. J. L. Myres, Journal of Hellenic studies, XVII, p. 159, and J. L. Myres–M. Ohnefalsch-Richter, Catalogue of



564

CUPS, BOWLS the Cyprus Museum, p. 66, Nos. 963-964, and the references there AND PLATES cited.

Height, 5\frac{7}{8} in. (14.9 cm.). Diameter of mouth of cup, 4\frac{3}{4} in. (12 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4922. Illustrated in the Cesnola Atlas, III, pl. LV, 3. Crusty, green patina with dark blue and brown patches. The saucer has several pieces missing and the rim of the cup is chipped. Acc. No. C.B. 323.

565 CUP, from a vessel like the preceding. The plate is missing.

Height, 4½ in. (11 cm.). Diameter of mouth, 3½ in. (10 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4923. Illustrated in the Cesnola Atlas, III, pl. LV, 4. Crusty, blue-green patina. The rim is broken away on one side and a piece at the bottom is missing. Acc. No. C.B. 343.

566 CUP, perhaps from a vessel like 564, 565. The plate is missing.

Height, 3 in. (7.7 cm.). Diameter of mouth, 215 in. (7.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4924. Illustrated in the Cesnola Atlas, III, pl. LV, 5. The patina has been mostly removed. The surface is somewhat corroded and the cup is cracked in places. Acc. No. C.B. 352.

570 CYLINDRICAL JAR with short neck and rim, slightly concave sides, and a high handle. The handle, which is fluted and decorated with beading, terminates below in a leaf-shaped attachment partly covered with small, punctured circles; on the rim is a tongue pattern with beading above, and on the lower part of the cup is an ornamented band, consisting of shaded triangles and rows of beading, incised.

The exact use of these vases is uncertain. They are sometimes described as cups, but the shape with the rolling, ornamented lip is not well adapted for drinking. C. Friederichs (Kleinere Kunst und Industrie, p. 346, Nos. 1567 ff.) suggested that they were used as measures. They may well have been used for ladling out flour, grain, or some such substance, the high handle being in that case very appropriate.

Jars of this shape have been frequently found in sixth to fifth-century tombs in Etruria; cf. O. Montelius, La Civilisation primitive en Italie, pls. 98, 1; 103, 13; Museo Etrusco Gregoriano, pl. LVI, 6; S. Gsell, Fouilles de Vulci, p. 71; G. Gozzadini, Di ulteriore scoperte nell' antica necropoli a Marzabotto nel Bolognese, pl. 14, 1; W. Froehner, Collection Hoffmann (from Corchiano). cf. also K. Schumacher, Antike Bronzen in Karlsruhe, pl. X,

16, 17, Nos. 563, 564; E. Robinson, Boston Museum of Fine Arts, Annual Curs, Bowls AND PLATES Report, 1899, p. 41, No. 10.

Height of cup, 25 in. (6.7 cm.); height with handle, 3 13 in. (9.7 cm.). Diameter of mouth, 2 5 in. (5.9 cm.). Purchased in 1912. Said to have been found at Cività Castellana, with Nos. 488-490, 571-573, 578-580 (cf. p. 179 f.). Mentioned in the Museum Bulletin, December, 1913, p. 266. In this and the four following jars the lip appears to have been cast and soldered to the hammered body. A smooth, turquoise-blue patina covers the outer surface; inside it is blue-green and crusty. Excellent preservation. Acc. No. 12.160.4.



570



571

571 JAR of similar shape to the preceding. The handle is undecorated except for a few incised lines on its lower attachment. On the rim beading, roughly executed.

Height of cup, 216 in. (6.5 cm.); height with handle, 316 in. (9 cm.). Diameter of mouth, 218 in. (5.6 cm.). Purchased in 1912. Said to have been found at Cività Castellana with Nos. 488-490, 570, 572, 573, 578-580 (cf. p. 179 f.). Mentioned in the Museum Bulletin, December, 1913, p. 266. The turquoise-blue

patina has largely disappeared on the exterior; and on the inside the patina is light blue with dark blue and green patches. The handle is slightly corroded and the cup is cracked in several places. Acc. No. 12.160.5.

572 JAR of similar shape to 570, 571. The handle is missing, but the place where it was attached is clearly visible by the indentation on the rim and the outline left by its lower attachment. The decoration on the cup is similar to No. 570.

572 Height, 3 1/6 in. (8.7 cm.). Diameter of mouth, 25 in. (6.7 cm.). Purchased in 1912. Said to have been found at Cività Castellana



Cups, Bowls in the same tomb with Nos. 488-490, 570, 571, 573, 578-580. Mentioned in AND PLATES the Museum Bulletin, December, 1913, p. 266. Smooth, turquoise patina with dark blue patches. The handle is missing (see above). The vase is cracked in a few places and small missing portions have been restored. Acc. No. 12.160. 6.

573 JAR of similar shape to 570-572. The handle is missing, but as in No. 572 the place where it was originally attached is clearly visible. On the lip is a tongue pattern with beading above; the ornamental band at the bottom consists of cross-hatchings and rows of beading.

Height, 3 16 in. (8.1 cm.). Diameter of mouth, 28 in. (6 cm.). Purchased in 1912. Said to have been found at Cività Castellana with Nos. 488-490, 570-572, 578-580 (cf. p. 179 f.). Mentioned in the Museum Bulletin, December, 1913, p. 266. Turquoise-blue patina with dark blue patches. A piece from the lower part of the vase is missing and small missing portions have been restored. Acc. No. 12.160.7.



574 JAR of similar shape to 570-573. The rim is decorated with a tongue pattern and two rows of beading; on the cup are two broad, ornamental bands each consisting of a plait pattern between rows of beading; around the bottom is another row of beading. The handle, which is plain and ends below in a leaf-shaped attachment, is ancient, but does not appear to belong to the cup; the attachment of the original handle was considerably larger, as can be seen by its outlines, which are still preserved.

The decorations are all executed with the same delicacy as in the preceding examples, and as the cup is covered with the same turquoise-blue patina, it is possible that it belonged to the same tomb find. In any case it must belong to the same period.

Height with handle, 4% in. (10.5 cm.). Purchased in 1913. Mentioned in the CUPS, Bowls Museum Bulletin, April, 1914, p. 95. Smooth, turquoise-blue patina. The sur- AND PLATES face is encrusted in places. There are several cracks which have been patched up. The handle is ancient, but does not belong to the vase (see above). Acc. No. 13.227.4.

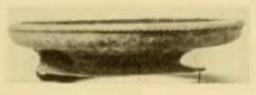
575 JAR, with high handle, of similar shape to Nos. 570-574, but with slightly more concave sides. The lower attachment of the handle is leaf-shaped; otherwise there is no decoration.

The execution is rough. For a similar jar from Nemi with an inscription in archaic Latin characters, cf. Collection H. Hoffmann, Antiquités (Sale Catalogue), 1899, p. 118, No. 507.

Height, with handle, 4 16 in. (11.6 cm.); height of cup, 3 16 in. (8.1 cm.). Diameter, 211 in. (6.8 cm.). Purchased in 1896. Said to have been found near Grosseto. Unpublished. Crusty, blue-green patina. On one side is a brown patch where the bronze probably came in contact with iron. Acc. No. G.R. 3

578 ROUND MOUTH OF A VASE. The decoration, which is executed with great precision and delicacy, consists, on the inside, of a plain

pattern and a tongue pattern; on the outside, of a tongue pattern only; and on the rim, of a tongue pattern surmounted by beading. The body of the vase was of very thin bronze and has almost entirely disappeared; but enough remains of the



578

neck and the curve of the shoulder to indicate that the vase was a shortnecked jar probably similar e.g. to K. Schumacher, Antike Bronzen in Karlsruhe, pl. IX, 16, 17, 19.

Diameter, 5 in. (13.5 cm.). Purchased in 1912. Said to have been found at Cività Castellana with Nos. 488-490, 570-573, 579, 580 (cf. p. 179 f.). Mentioned in the Museum Bulletin, December, 1913, p. 266. The mouth was evidently cast and soldered to the hammered body. Smooth, turquoise-blue patina. A clod of earth is still adhering to the neck. Acc. No. 12.160.8.

579 SILVER CUP of flaring outline, with high bronze handle. The handle is decorated with beading and terminates below in a paw resting on an elongated disk, which is partly covered with small punctured circles.

Cups, Bowls The cup itself has two broad ornamental bands, consisting of plait pattern,

AND PLATES shaded triangles, and rows of beading.

For a cup of similar shape see K. Schumacher, Antike Bronzen in Karlsruhe, pl. X, 18.

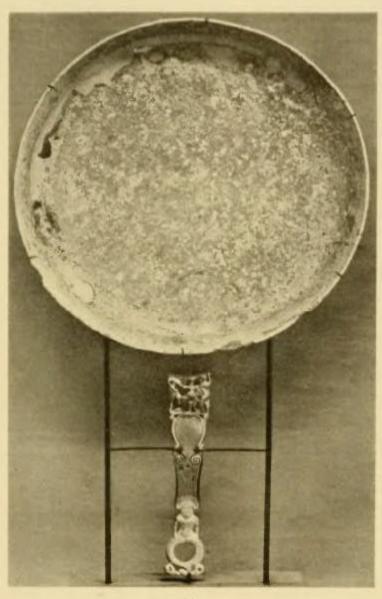
Height of cup, 5\frac{3}{4} in. (14.6 cm.); height with handle, 7\frac{15}{16} in. (20.2 cm.). Diameter, 5\frac{1}{4} in. (13.4 cm.). Purchased in 1912. Said to have been found at



579

Cività Castellana with Nos. 488-490, 570-573, 578, 580 (cf. p. 179 f.). Mentioned in the Museum Bulletin, December, 1913, p. 266. The patina of the handle is smooth and turquoise blue. The surface of the silver has assumed a dark gray tone. The handle is well preserved, but the cup is considerably broken and restored. Acc. No. 12.160.10.

580 PATERA WITH HANDLE. It has a flat bottom and a rim of slightly flaring outline. The patera itself is plain, but the handle is elaborately ornamented with decorations in relief and openwork, as follows: The attachment, which is slightly curved and was attached to the



CUPS, BOWLS AND PLATES bottom of the patera, bears a spiral pattern, surmounted by a recumbent doe, in flat relief. Beneath this is a plaque with a scene of two boxers and a trainer, modelled in the round. One boxer has already been knocked down by his opponent, who is in the act of delivering another blow with his left hand. To the right stands the trainer with both arms uplifted, evidently to indicate the termination of the fight. Both boxers are nude; one has straight hair falling to the neck, with a row of curls on the forehead. The other appears to be bald. The surface is somewhat rubbed, but a series of incised lines is clearly visible on both wrists of the victorious boxers; so that we may presume that the contestants wore boxing-gloves. The trainer has a mantle with a fringed border at the bottom and has straight hair falling to his neck.

This scene is executed with great spirit and the difficulties of representing such a complicated subject within so small a compass have been surmounted with much ingenuity—note, for instance, the way the standing boxer's left arm and the trainer's left arm are modelled side by side, one showing only in front, the other only from behind.

Beneath this plaque is a beautiful design of scrolls and palmettes, worked in low relief on both sides of the handle and terminating below in a giant in full round, the upper part of which is in the form of a bearded man with long hair, while below he ends in fish-legs, with bearded scrpents' heads. On this type of giant with serpent's legs and its occurrence in the sixth century B.C., cf. E. Kuhnert in Roscher's Lexikon, Giganten, §§ 1670 ff. The artist has successfully combined actual utility with art by leaving a pleasing blank space below the boxers' scene to act as a thumbrest and by making the scaly legs of the monster intertwine to form a ring by which the patera could be hung up.

The workmanship is excellent. This may indeed be regarded as a masterpiece of Greek decorative art, both for the delicacy with which all details are executed and for the marvellous variety and harmony of the composition.

For paterae of this shape and period, but without handle, cf. A. Zannoni, Scavi della Certosa, pls. XIX, 20; XX, 7; Ifor a somewhat similar handle, cf. K. Schumacher, Antike Bronzen in Karlsruhe, pl. XII, 7.

Length, with handle, 17\{\} in. (48.8 cm.). Diameter of patera, 10\{\}^{7}_{6} in. (26.5 cm.). Height of patera, 1\{\}^{11}_{6} in. (4.3 cm.). Purchased in 1912. Said to have been found at Cività Castellana with Nos. 488-490, 570-573, 578, 579 (cf. p. 179 f.). Published by G. M. A. R[ichter] in the Museum Bulletin, December, 1913, pp. 266, 267, figs. 3-4. Smooth, turquoise-blue patina. The patera is considerably



HANDLE OF PATERA 580

CUPS, BOWLS

cracked and some missing pieces have been restored. The handle, however, which was soldered to the bottom of the patera, is in excellent preservation. Acc. No. 12.160.9.

581 SHALLOW BOWL, with narrow flat rim. Undecorated. Perhaps early fifth century B.C. (cf. J. L. Myres, Cesnola Handbook, No. 4926).

Height, 1\frac{1}{4} in. (3.1 cm.). Diameter, 5\frac{11}{16} in. (14.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4926. The green patina has been partly removed. There is a small hole near the rim. Acc. No. C.B. 360.



582 HEMISPHERICAL BOWL, undecorated.

Probably early fifth century B.C. (cf. J. L. Myres, Cesnola Handbook, No. 4928).

Height, 21 in. (5.7 cm.). Diameter, 415 in. (12.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4928. Dark green patina with light green patches. Small pieces missing. Acc. No. C.B. 355.

583 HEMISPHERICAL BOWL, similar to preceding.

Height, 2\frac{3}{8} in. (6 cm.). Diameter, 4\frac{7}{8} in. (12.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4927. Crusty, green patina with purplish patches. Cracked on one side with a small piece missing. Acc. No. C.B. 357.

584 SHALLOW BOWL, with central boss incised. Fifth-century type (cf. J. L. Myres, Cesnola Handbook, No. 4932).

Height, 17 in. (4.8 cm.). Diameter, 81 in. (21 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4932. Rough, green

patina with dark blue and brown patches. Small pieces missing. Acc. No. Cups, Bowl C.B. 356.

585 HEMISPHERICAL BOWL, with central boss and flaring rim. Probably late fifth century B.C. (cf. J. L. Myres, Cesnola Handbook, No. 4930).

Height of bowl, 138 in. (4.9 cm.). Diameter, 476 in. (11.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4930. Rough, dark green patina. No parts missing. Acc. No. C.B. 354.



586 BOWL, with central boss. Probably late fifth century B.C. (cf. J. L. Myres, Cesnola Handbook, No. 4929).

Height of bowl, 1\frac{3}{8} in. (3.5 cm.). Diameter, 5\frac{3}{16} in. (13.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4929. Illustrated in the Cesnola Atlas, III, pl. LVI, 3. Crusty, green patina with blue patches. The bowl has been broken and repaired, but only a small piece is missing. The rim is slightly chipped. Acc. No. C.B. 353.

587 BOWL, with central depression and rim curving inward.

Probably late fifth century B.C. (cf. J. L. Myres, Cesnola Handbook, No. 4931).

Height of bowl, 176 in. (3.7 cm.). Diameter, 68 in. (15.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4931. Crusty, green patina. The outer surface is considerably corroded. Acc. No. C.B. 359.



587

CUPS, BOWLS AND PLATES

595 KYLIX, on high foot and with long, slender handles, the attachments in the form of lanceolate leaves. The body, which is undecorated, consists of a round, shallow bowl, with wide, flaring rim.

Fourth to third century B.C. For similar cups from Corinth see W. Froehner, Collection H. Hoffmann, Antiquités, II (Sale Catalogue), 1888, Nos. 423-429, pl. XXXIII; A. Furtwängler, Sammlung Sabouroff, II, pl. 145; B. Pharmakowsky, Archäologischer Anzeiger, 1910, p. 219, figs. 18, 19, and O. M. von Stackelberg, Gräber der Hellenen, pl. VII, 13 (where a cup of this type is described as found with a Corinthian coin of the late fourth century B.C.). See also the cups of this general type found in the Crimea (cf. S. Reinach, Antiquités du Bosphore Cimmérien, pl. XXXVIII, 5) with decorations in the style of the early Hellenistic period. Kylikes with the same slender handles also occur in terracotta; they are covered with brilliant black glaze and evidently imitate metal prototypes (cf. e.g. A. Furtwängler, Berliner Vasensammlung, Nos. 2765, 2766). On some of these a facsimile of a Syracusan coin is found stamped in the centre, which would date them to the fourth century B.C.

Height, 3\frac{1}{4} in. (8.2 cm.). Diameter, 5 in. (12.6 cm.). Purchased in 1907. Published by E. R[obinson] in the Museum Bulletin, May, 1909, p. 81, fig. 5. Cast. The crusty, green patina has been mostly removed. One handle was broken off and reattached. Parts of the attachments are missing. The base and rim of the cup are much encrusted. Acc. No. 07.286.130.



595



596

596 CUP, on high foot and with long, slender handles, of which the attachments are in the form of lanceolate leaves. The body consists of a round, deep bowl, without rim, and is undecorated.

For an account of cups of this type see under preceding example.

Height, 3½ in. (8.8 cm.). Diameter, 3½ in. (8.8 cm.). Purchased in 1907. Described by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, p. 90, No. 10. Cast. The rough, green patina has been mostly removed. The foot and the

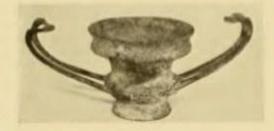
handles were broken off and reattached. Small pieces of the attachments are Cups, Bowls missing. Acc. No. 07.286,97.

597 CUP, with long, slender handles, the attachments in the form of lanceolate leaves. The body, which is mounted on a short, broad foot of

flaring outline, consists of a deep bowl with convex sides and wide, upright rim.

For an account of cups of this type see under No. 595.

Length, with handles, $6\frac{1}{2}$ in. (16.5 cm.). Height of cup, $2\frac{3}{4}$ in. (7 cm.). Diameter of cup, 3 in. (7.6 cm.). Gift of Garrett C. Pier, 1911. Unpublished. Cast. Crusty, green



597

Both handles and the foot have been broken off and reattached. Acc. No. 11.106.

598 PATERA WITH HANDLE in the form of a winged Lasa. She is standing in an easy attitude with crossed legs, her right arm raised above her head, the left extended and holding a rhyton in the shape of an animal's head. She is nude, but wears shoes and has a string of amulets hanging from her right shoulder. The feathers of her wings are indicated with engraved lines and dots. The figure is represented as standing on a round disk to which a large ring is attached for suspension. The attachment to the patera is in the form of a cluster of leaves. Round the edge of the patera are a tongue pattern and beading in relief; on the inside the word Suthina is inscribed in large letters (cf. p. 182).

Etruscan, fourth to third century B.C. The execution is fair and the effect of the whole distinctly pleasing. The elongated proportions and sinuous attitude of Lasa are characteristic of Etruscan works of the period.

Paterae of this form are common in late Etruscan tombs (cf. e.g. L. A. Milani, Museo archeologico di Firenze, pl. XXIII (III century B.C.).

Female figures of this type inscribed Lasa are frequently found engraved on Etruscan mirrors. From such representations it appears that Lasa was a ministering goddess connected chiefly with women's toilet (cf. J. Martha, in Daremberg et Saglio, Dictionnaire, under Lasa, p. 953).

Total height, including ring, 181 in. (46.4 cm.). Diameter, 98 in. (24.5 cm.). Purchased in 1903. Found in a tomb of the IV to III century B.C., at Bolsena (cf. pp. 179 ff.). Published by A. Furtwängler, in Sitzungsberichte der kgl.

Cups, Bowls bayerischen Akademie der Wissenschaften, 1905, Heft II, p. 271 (d), pl. VIII.

AND PLATES Illustrated in S. Reinach, Répertoire, IV, p. 197, No. 4. The crusty, green patina
has been largely removed. Intact. Acc. No. G.R. 448.



598

599 PATERA, with low foot and horizontal rim. On the outer side below the rim are horizontal bands, incised. The handle is missing, but the outlines of the attachment in the form of a

palmette ornament are clearly visible. The word Suthina is inscribed on the inside in Etruscan letters (cf. p. 182).

Etruscan, fourth to third century B.C.

Diameter, 14 in. (35.6 cm.). Height, 23 in. (7 cm.).

Purchased in 1903. Found at Bolsena in an Etruscan tomb

of the fourth to third century B.C. (cf. pp. 179 ff.). Unpublished. The crusty,
green patina has been partly removed. The rim is chipped in places. Acc.

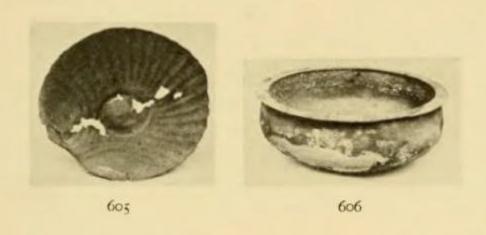
No. G.R. 453.

605 BOWL, fluted in imitation of a shell, with short cylindrical foot Curs, Bowls and no handles.

AND PLATES

Similar bowls have been found at Pompeii (cf. J. Overbeck, Pompeii, pp. 444-445, fig. 241, s) and Boscoreale (cf. E. Pernice, Archäologischer Anzeiger, 1900, p. 186). J. Overbeck thought they were cake forms, a theory against which E. Pernice (loc. cit.) has advanced convincing arguments. The latter's suggestion that they were fruit dishes is more probable, though it does not seem necessary thus to limit their use, as they might well have served for other purposes with equal appropriateness.

Height of bowl, 1 15 in. (5 cm.). Diameter of bowl, 5 in. (13.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4940. Illustrated in the Cesnola Atlas, III, pl. XLVII, 1. Crusty, green patina. Considerably cracked and repaired, with a few pieces missing. Acc. No. C.B. 358.



606 LARGE DEEP BOWL, with broad, flat rim. Undecorated. Uncertain date.

Height of bowl, $6\frac{5}{16}$ in. (16 cm.). Diameter, $14\frac{7}{8}$ in. (37.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4946. Illustrated in the Cesnola Atlas, III, pl. XLVIII, 3. The crusty, green patina has been partly removed. Considerably broken, with large pieces missing. Acc. No. C.B. 372.

607 LARGE SHALLOW BOWL, with narrow, flat rim. Undecorated. Uncertain date. Illustrated, p. 221.

Height, 418 in. (12.6 cm.). Diameter, 171 in. (44.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4947. Illustrated in the Cesnola Atlas, III, pl. XLVIII, 2. The green patina has been largely removed. There are two holes in the centre of the bowl. Acc. No. C.B. 373.

CUPS, BOWLS

608 HEMISPHERICAL BOWL, undecorated. Uncertain date.

Height, 3\frac{1}{8} in. (7.9 cm.). Diameter, 7\frac{1}{8} in. (18.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4937. Illustrated in the Cesnola Atlas, III, pl. XLIX, 1. The crusty, green patina has been largely removed. There are several small holes in the bowl. Acc. No. C.B. 367.

609 HEMISPHERICAL BOWL, similar to the preceding.

Height, 25 in. (6.7 cm.). Diameter, 67 in. (16.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4942. Illustrated in the Cesnola Atlas, III, pl. XLIX, 2. The green patina has been partly removed. There are a number of small holes. Acc. No. C.B. 369.

610 HEMISPHERICAL BOWL, similar to No. 608.

Height, 24 in. (5.8 cm.). Diameter, 576 in. (14.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4938. Crusty, green patina with brown patches. No parts missing. Acc. No. C.B. 361.

611 HEMISPHERICAL BOWL, similar to No. 608.

Height, 2¹⁵/₁₆ in. (7.5 cm.). Diameter, 6³/₈ in. (16.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4941. Crusty, blue-green patina. Indented and cracked in places, with two small pieces missing. Acc. No. C.B. 362.

612 HEMISPHERICAL BOWL, similar to No. 608.

Height, 2½ in. (6.4 cm.). Diameter, 6 in. (15.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4943. The rough, green patina has been partly removed. There are several small holes. Acc. No. C.B. 370.

613 DEEP BOWL, with flat bottom, undecorated. Uncertain date.

Height, 3¹/₈ in. (7.9 cm.). Diameter, 8 in. (20.3 cm.) From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4939. Rough, green patina with brown patches. The rim is cracked on one side. Acc. No. C.B. 365.

CUPS, BOWLS

614 FLAT PLATE, with broad horizontal rim. Embossed medallion AND PLATES in the centre and embossed circular bands on plate and rim. Uncertain date.

Diameter, 716 in. (19.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4944. The green patina has been largely removed.



A large piece is missing and the surface is considerably corroded. Acc. No. C.B. 726.

615 FLAT PLATE, with broad rim and incised concentric circles on the inside of the plate. Uncertain date.

Diameter, 73 in. (19.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4945. Greenish patina. Several largish pieces are missing and the surface is much corroded. Acc. No. C.B. 725.

CAULDRONS, PAILS, ETC.

Cauldrons, Pails, Etc. The following cauldrons and pails (unless otherwise stated) are hammered, with handles and other attachments cast.

620 FLAT HORIZONTAL RIM AND TWO HANDLES OF A LARGE CAULDRON. The rim is decorated on its upper surface with a



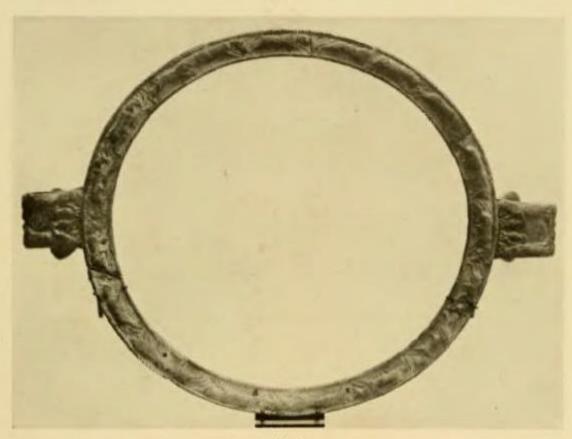
DETAIL OF 620

spirited relief of lions pursuing boars and bulls (there being apparently four lions, three boars, and thirteen bulls), with a rope ornament on its edges. On each of the handles are represented, also in relief, three superimposed groups of two upright monsters facing each other in heraldic fashion, each holding up a jug of Mycenaean shape by its handle and foot. The monsters are in the shape of lions, each wearing on its back a curious

garment or hide, decorated with several borders and a row of dots, and ending below in a point. On the round plates which form the lower attachments of the handles are three heads of bulls (βουκράνια), with their horns brought round, each enclosed in a signet ring.

CAULDRONS, PAILS, ETC.

The style of the reliefs belongs to the Mycenaean period, probably about 1300–1200 B.C. For a similar example, also from Cyprus, cf. M. Markides, A Mycenaean Bronze in the Cyprus Museum, British School Annual,



620

XVIII, 1911-1912, pp. 95 ff., pl. VIII. Compare also the tripod, No. 1180, in our collection.

The type of monster represented on the handle, which also occurs frequently on Mycenaean gems, has been the subject of much controversy. A Milchhöfer (Die Anfänge der Kunst in Griechenland, pp. 54 fl.) was the first to bring together and discuss examples of these monsters, which he connected with the Black Demeter. A. B. Cook (Journal of Hellenic Studies, 1894, pp. 84, 106, 120, 138, 153) differentiates them into a number of well-defined types and interprets them as votaries in an animal-cult, clad in the skin of the animal worshiped. In G. Perrot et C. Chipiez, Histoire de l'art, III, p. 794, the garb at the back is called a fish-skin, and the monster derived

CAULDRONS, PAILS, ETC. from the Assyrian god Anou. A. Furtwängler, in Antike Gemmen, III, pp. 39 ff., holds that the monsters are throughout of lion form, though sometimes with horse's or donkey's ears, and are conceived of variously as mighty hunters, which in their turn are overcome at times by a higher human or godlike creature, and as being in the possession of a wonderful fertilizing liquid, as e.g. on our bronze handle. For the various types cf. the examples brought together by A. Furtwängler, Antike Gemmen, I, pl. II, 30–35, and pl. VI, 16; and vol. III, p. 37, fig. 16.

Whether these monsters have really any cult significance is rendered very doubtful by the additional evidence which has recently been supplied from Crete. The monsters depicted on Cretan gems are of an almost infinite variety and clearly suggest a somewhat funciful modification of foreign types on the part of the Cretan artists, who probably cared more for the artistic possibilities of these creatures than for their religious significance (cf. D. G. Hogarth, The Zakro Sealings, Journal of Hellenic Studies, XXII, p. 90 f.).

Heights of handles: 8\frac{3}{4} in. (22.2 cm.) and 8\frac{1}{4} in. (20.9 cm.). Diameter of rim, 15\frac{3}{4} in. (40 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myers, Cesnola Handbook, No. 4703. Illustrated in the Cesnola Atlas, III, pl. LIV, 1 and 2, where it is said to have been found at Kition. Also published by G. Perrot et C. Chipiez, Histoire de l'art, III, pp. 794 ff., figs. 555 and 556. A. B. Cook, Journal of Hellenic Studies, XIV, 1894, p. 103 f., fig. 5; A. Furtwängler, Sitzungsberichte der kgl. bayerischen Akademie der Wissenschaften, 1905, p. 269, No. 10. Cast. Rough, dark green patina. The reliefs have become blurred in places from corrosion. One of the handles is bent out of position, and there are a number of breaks in the rim and two in one of the handles. The rim and handles were attached to the cauldron, and similarly the handles to the rim, by rivets, which are still in place. Acc. No. C.B. 452.

621 CAULDRON with lid and arched swinging handle. The attachments are in the form of five open-work ornaments, with rings for the insertion of the handle. The cauldron has a rounded top, short neck, and narrow flat rim. The lid is secured by means of a chain to one of the rings of the attachments.

This cauldron can be dated to about the middle of the sixth century, since it was found in the same tomb as the Etruscan chariot (No. 40); cf. p. 177 f.

Total height to top of lid, 11 in. (28.3 cm.). Greatest girth, 12 in. (30.8 cm.). Diameter of mouth (on outside of rim), 6 in. (15.9 cm.). Published by A. Furtwängler, Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur,

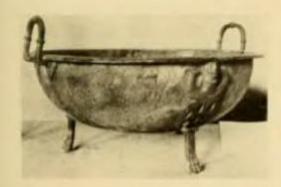














Cauldrons, Pails, Etc. text to pls. 586, 587, pp. 4, 5, No. 7, fig. 7. The crusty, green patina has been removed in places. There are several cracks and some pieces are missing. Acc. No. G.R. 399.

622 CAULDRON with rounded top and broad, flat rim. It has no feet or handles and was probably intended to be placed on a stand over a charcoal fire. Illustrated, p. 225.

Like the preceding this cauldron was found in the same tomb as the

Etruscan chariot (No. 40); cf. p. 177 f.

For archaic Greek cauldrons of this type see A. Furtwängler, Olympia, IV, Die Bronzen, p. 123 f.

Height, 12½ in. (38.8 cm.). Greatest girth, 21¼ in. (54 cm.). Diameter of mouth (on outside of rim), 16½ in. (41.5 cm.). Published by A. Furtwängler, Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, text to pls. 586, 587, p. 4, No. 5, fig. 5. The crusty, green patina has been partly removed. There are a number of cracks and holes. Acc. No. G.R. 394.

623 CAULDRON with arched, swinging handle. The handle, as well as the attachments, which are in the form of large loops, are of iron. Like No. 622 this was intended to be placed on a stand. Illustrated, p. 225.

This cauldron, like Nos. 621, 622, was found in the same tomb as the Etruscan chariot (No. 40), and is thereby dated to the middle of the sixth century B.C.; cf. p. 177 f.

Height, 8\frac{3}{8} in. (21.3 cm.). Diameter, 14\frac{15}{16} in. (37.9 cm.). Published by A. Furtwängler, Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, text to pls. 586, 587, p. 5, No. 8, fig. 8. Crusty, green patina with blue patches. The iron is much corroded and the surface of the bronze is covered in places with iron rust. There are a few cracks and holes. The handle attachments are riveted to the body of the cauldron. Acc. No. G.R. 398.

624 CAULDRON with flat, rounded rim, two horizontal handles, and three feet. The feet end below in paws; their attachments to the body of the vessel are in the form of an open-work ornament surmounted by the fore part of a winged figure in barbaric style. Each handle is decorated with three raised bands; the attachments are roughly triangular in shape and ornamented with incisions. Illustrated, p. 225.

Found in the same tomb as the Etruscan chariot (No. 40); cf. p. 177 f.

Middle of sixth century B.C.

Probably of Italic manufacture. The combination of a winged figure with lion's claws to form feet of various vessels is a frequent device in

archaic Greek art (cf. A. Furtwängler, Olympia, IV, Die Bronzen, pl. LI, No. 858, and text, p. 137), where a number of examples are cited.

CAULDRONS, PAILS, ETC.

Height, without handle, 10% in. (26.7 cm.). Diameter, 23 in. (58.4 cm.). Published by A. Furtwängler, Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, pp. 4-5, No. 6, fig. 6. Crusty, green patina; some traces of iron rust on the inside. There are several small holes and indentations; otherwise in a splendid state of preservation. Acc. No. G.R. 395.

625 LARGE CAULDRON, of angular outline and with short cylindrical neck. Undecorated. Illustrated, p. 225.

Uncertain date.

Height, 12 76 in. (31.6 cm.). Largest girth, 1613 in. (42.7 cm.). Diameter of mouth, 8% in. (22.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4948. Illustrated in the Cesnola Atlas, III, pl. XLV, 1. The crusty, green patina has been partly removed. Two rectangular patches have been riveted on in antiquity. The surface is somewhat corroded and several pieces are missing. Acc. No. C.B. 400.

626 LARGE CAULDRON, similar to the preceding.

Height, 101 in. (26 cm.). Largest girth, 151 in. (38.4 cm.). Approximate diameter of mouth, 916 in. (23 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4949. The crusty, blue-green patina has been largely removed. Indented in places and bent out of shape. Several small pieces are missing. Acc. No. C.B. 403.

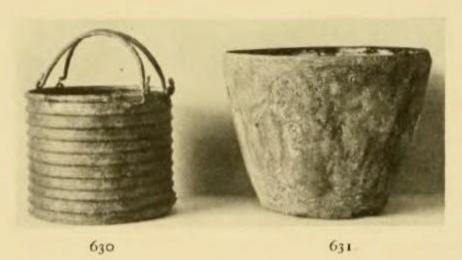
630 SO-CALLED CISTA A CORDONI, or ribbed pail of cylindrical form with two arched swinging handles. The handles are twisted and the attachments are in the form of double loops riveted to the vessel. There are nine flutings on the body of the cista, and on the bottom are concentric circles, embossed. The pail consists of two sheets of bronze, one for the body, riveted together on one side, and one for the bottom. The rim has an iron core.

Pails of this type (also with two horizontal handles on the sides instead of the swinging handles) have been found in great numbers in the district between the Alps and the Apennines, especially at Bologna; also north of the Alps and as far south as Tarentum (cf. J. Martha, L'Art étrusque, p. 91 f. and A. Mau, Pauly-Wissowa, Realencyklopädie, under cista, p. 2605). Two chief varieties can be distinguished: one of smaller dimensions with only five to eight ribs spaced so as to allow decorations to be introduced between

Cauldrons, Pails, Etc. them, and another of larger size (20-40 cm. high) with nine to fifteen ribs brought close together (cf. Mau, op. cit. p. 2605). The first belongs to the Villanova period and was apparently a simple tomb offering; the second is chiefly found in fifth-century tombs and served, at least in Italy, almost invariably as an urn containing ashes. Our example, which is dated to the middle of the sixth century B.C., since it was found in the tomb with the chariot (cf. p. 177 f.), appears to stand midway between the two types.

The origin of these ribbed pails is disputed. They are probably neither Greek nor Etruscan, but were originated in the territory where they have been found most frequently, namely, in the valley of the Po (cf. A. Furtwängler, Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, text to pls. 586, 587, p. 1.

Height, without handles, 7\frac{1}{8} in. (19.4 cm.). Diameter, 8\frac{13}{16} in. (22.4 cm.). Published by A. Furtwängler, Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, text to pls. 586, 587, pp. 1, 3, No. 3, fig. 3. The crusty, green patina has been partly removed; on the inside are considerable traces of iron rust. There are several holes and the bottom has been somewhat bent. Acc. No. G.R. 412.



631 PAIL (Situla), of flaring outline, with rim bent slightly inward. The handles are missing; the place for their attachments is shown by rivetholes below the rim. They were probably of iron, as is seen from the considerable traces of iron rust. On the bottom are concentric circles, embossed.

This pail was found in the same tomb as the Etruscan chariot, No. 40, and is thereby dated to about the middle of the sixth century B.C.

Height, 916 in. (25.3 cm.). Diameter, 117 in. (30.2 cm.). Published by A. Furtwängler, Brunn-Bruckmann, Denkmäler griechischer und römischer Skulp-

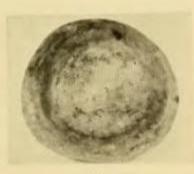
tur, text to pls. 586, 587, p. 5, No. 10, fig. 10. Crusty, green patina. The bot- Cauldrons, tom is bent and cracked in places, with some pieces missing. Acc. No. G.R. 414. Palls, Etc.

632 LID OF A VESSEL. It has a flat, horizontal handle, attached by rivets.

This lid was found in the same tomb as the Etruscan chariot, No. 40, and

is thereby dated to about the middle of the sixth century B.C.

Approximate diameter, 9% in. (24.5 cm.). Unpublished. Crusty, green patina, with some traces of iron rust. Somewhat bent out of shape; there are a number of cracks and holes. Acc. No. G.R. 415.



632



633

633 DISH COVER. It has a loop handle in the centre fastened by rivets.

Date uncertain; probably late.

Greatest length, 8\frac{1}{8} in. (20.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4950. Illustrated in the Cesnola Atlas, III, pl. XLV, 3. Crusty, blue-green patina. Most of the rim is missing. Acc. No. C.B. 413.

STRAINERS

A large number of ancient strainers (ἡθμός, ὑλιστήρ, colum) have Strainers survived. They were used for the same purpose as they are today, for straining liquids of all kinds. On Greek vase-paintings and Etruscan paintings and reliefs a cup-bearer is frequently represented holding a stainer (cf. A. Furtwängler und R. Reichhold, Griechische Vasenmalerei, pl. 84; P. Hartwig, Die griechischen Meisterschalen, pl. XXXIV; and Monumenti dell'Instituto, IX, pl. 13). Martial, XIV, 103, speaks of the columnivarium which was filled with snow and served not only as a strainer for wine, but also as a cooler at the same time.

STRAINERS

For strainers in general see E. Saglio, in Daremberg et Saglio's Dictionnaire under colum, p. 1331.

638 STRAINER, with handle, all in one piece. The handle terminates in a ring and is decorated with the head of a girl and a festoon, roughly

engraved on its upper surface. The rim of the bowl is moulded with bead and tongue pattern, and the perforations in the centre of the bowl are arranged in the form of a rosette.

This type of colander can be assigned to the sixth to fifth centuries B.C., as it occurs in tombs together with black-figured and red-figured vases. (See A. Zannoni, Scavi della Certosa, pl. CXXXX, 11, pl. L, 23; cf. also the examples from Nocera in Bullettino archeologico napolitano, nuova serie, V, 1857, pl. III). A similar engraved design, but with a male instead of a female head, is seen on an example in the Bibliothèque Nationale; cf. E. Babelon et J.-A. Blanchet, Catalogue des Bronzes, No. 1431.

Length, 11 % in. (29.4 cm.). Diameter of bowl, 5% in. (13.7 cm.). Purchased in 1911. Described by G. M. A. R[ichter] in the Museum Bulletin, May, 1912, p. 98. The green



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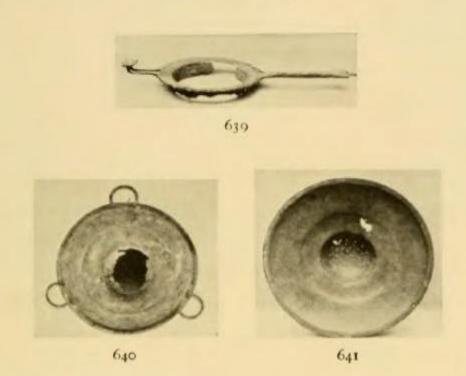
patina has been mostly removed. Preservation good; no parts missing. Acc. No. 11.212.2.

639 STRAINER. It consists of a circular perforated bowl (much broken) with flat rim and handle, ending in a ring for suspension. Opposite the handle is a hook-shaped projection terminating in a small oblong plate. It has no decorations. The projection opposite the handle appears to have served two purposes, as a means of resting the strainer across the mouth of the jar into which wine was poured, and for hanging the strainer from the lip of the jar when not in use.

This type of strainer is comparatively rare and seems to belong only to Central Italy. For an example with an archaic Latin inscription assigned

to the third century B.C. cf. H. L. Wilson, in the American Journal of Strainers Philology, XXVIII, 1907, pp. 451 ff., where a list of similar strainers is also given. Compare also one in the Museum of Fine Arts, Boston, described by E. Robinson in the Annual Report, 1899, p. 50.

Length, 12 16 in. (30.6 cm.). Diameter, 54 in. (13.3 cm.). Purchased in 1896. Unpublished. Crusty, bluish patina. The interior part of the bowl is missing and the end of the hook on the handle is broken off. The whole piece is made of a single piece of bronze, excepting only the little oblong plate. Acc. No. G.R. 143.



640 STRAINER. It consists of a shallow, circular bowl with flat rim and hemispherical strainer in the centre. The bowl is divided into two parts, an upper and a lower. There are three horizontal horse-shoe handles fastened to the under side of the rim by means of rivets. Uncertain date.

Diameter, 14³ in. (37.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4935. The patina, which has been removed in parts, is crusty and green with blue patches. Most of the actual strainer is missing and there is a small hole in the rim. Acc. No. C.B. 371.

641 STRAINER, similar to the preceding.

Diameter, 11³ in. (29.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4936. Illustrated in the Cesnola Atlas, III, pl.

STRAINERS

LII, 1. The green patina has been largely removed. The three horse-shoe handles are missing, but the places for their attachment are indicated by the rivet-holes, in some of which the rivets are still preserved. Acc. No. C.B. 374.

LADLES

LADLES

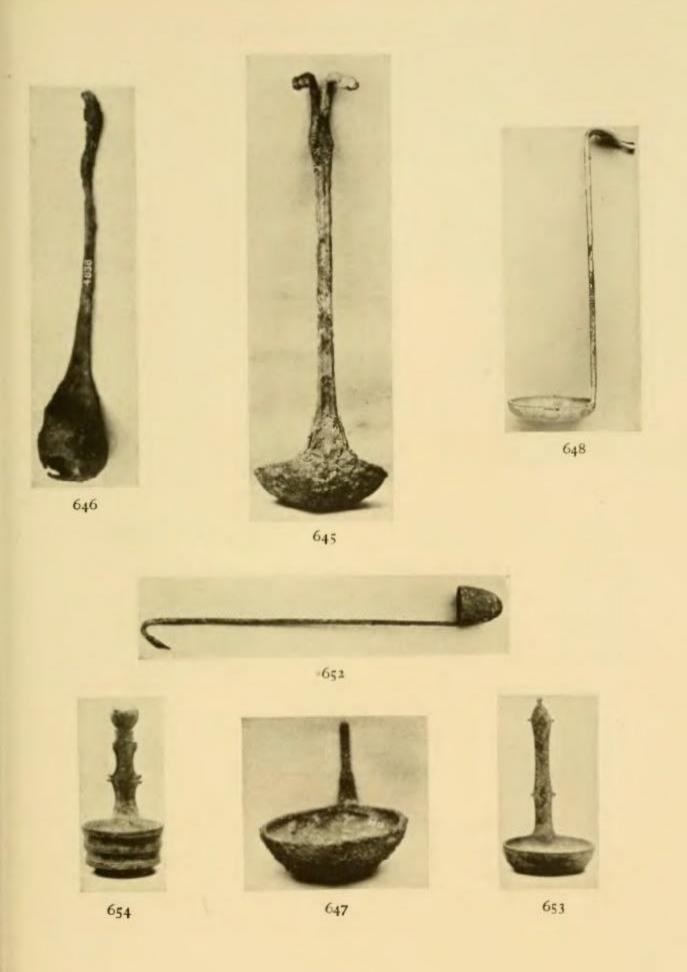
A ladle was commonly used in Greek times for dipping the liquor from larger receptacles into cups, as is seen from representations on vases (cf. Museo Borbonico, XII, pl. 21; Monumenti dell' Instituto, VI, pl. 65, IX, pl. 46; L. von Stephani, Compte-rendu, 1868, pp. 154-156). Its essential characteristics are a spoon-shaped bowl and a long handle generally curved at its upper end for suspension. The Greek name for this utensil appears to have been κύαθος or κυαθίς (cf. Scholiast, Aristophanes, Wasps, 855; Pollux, Onomastikon, X, 75, who mention κύαθος as a vase for drawing wine, and Scholiast, Aristophanes, Acharnians, 1053, who compares it to a spoon); but this word was not exclusively confined to this shape, as we find it also cited as a perfume vase (cf. Pollux, Onomastikon, VI, 105; Athenaeus, X, p. 424-B).

The Roman equivalent was the simpulum (cf. Varro, De lingua latina, V, 124, who says that the Roman simpulum took the place of the Greek cyathus, but was confined to sacrifices).

For ladles in general cf. E. Pottier, Daremberg et Saglio, Dictionnaire, under cyathus and simpulum.

645 LADLE. The upper end of the handle is bifurcated, each part terminating in an animal's head. Both the handle and the bowl are decorated with graceful designs in flat relief. The outer side of the bowl is decorated with a large rosette, surrounded by a guilloche pattern; at the base of the handle in front is a floral pattern, on the back, a running Satyr, with spirals beneath; at the top of the handle, both front and back, is an inverted palmette. On the outer edge of the bowl is beading in relief. Both the shape and the scheme of the decoration are of great beauty. The style is archaic Greek of the sixth century B.C.

Height, 11¹/₄ in. (28.5 cm.). Purchased in 1908. Probably from Cività Castellana. Described by E. R[obinson] in the Museum Bulletin, May, 1909, p. 81. Patina blue-green and crusty. The surface is considerably corroded. It was much encrusted and was cleaned on its arrival in the Museum; the patina has been restored in one or two spots where it was removed for cleaning. Acc. No. 08.258.2.



LADLES

646 MINIATURE LADLE. It consists of a four-sided stem, terminating in a deep, rounded bowl. The small size of the ladle suggests that it was used for toilet or chirurgic purposes. Illustrated, p. 233.

Ladles of this general type belonging to the sixth century were found at Amathus, Cyprus (cf. British Museum, Excavations in Cyprus, p. 102, fig. 148, 1).

Length, 4\frac{1}{8} in. (10.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4838. Illustrated in the Cesnola Atlas, III. pl. LXIV, 1. The crusty, greenish patina has been removed in places. The surface is corroded in places, and there is a largish hole in the bowl. Acc. No. C.B. 230.

647 LADLE BOWL, with tang for insertion in a wooden or bone handle. Illustrated, p. 233.

Sixth to fifth-century type (cf. J. L. Myres, Cesnola Handbook, No. 4925).

Height of bowl, 1 5 in. (3.3 cm.). Diameter, 3 1 in. (7.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4925. Illustrated in the Cesnola Atlas, III, pl. LXI, 4. Crusty, green patina. No parts missing. Acc. No. C.B. 368.

648 LADLE, with round, shallow bowl and long, four-sided handle, which is curved at its upper end and terminates in two heads of ducks. Otherwise there is no decoration. Illustrated, p. 233.

The shape is distinguished for its grace and simplicity. Sixth to fifth century B.C. Ladles of this shape are commonly found together with Athenian black-figured and red-figured vases in tombs in Etruria (cf. A. Zannoni, Scavi della Certosa di Bologna, pl. XIX, 8-11; pl. XXIX, 14; pl. L,3; pl. LIV, 12; pl. LXIV, 5; pl. CXXXX, 10).

Height, 13 in. (33 cm.). Diameter of bowl, 35 in. (9.2 cm.). Purchased in 1910. Said to be from Cività Castellana. Mentioned in the Museum Bulletin, December, 1910, p. 275. Cast. Crusty, light green patina. Intact. Acc. No. 10.210.35.

652 LADLE, with deep, oval bowl and long, four-sided handle, which is curved at its upper end and terminates in the head of a duck. Otherwise there is no decoration. Illustrated, p. 233.

A ladle of this shape is seen in actual use on a red-figured kylix signed by Brygos (cf. Monumenti dell' Instituto, IX, pl. 46), and ladles of the same

shape have been found at Pompeii (cf. J. Overbeck, Pompeii, p. 444, fig. LADLES 241 q), so that this type seems to have enjoyed a long period of popularity.

Height, 1716 in. (45.6 cm.). Probably purchased in 1897. Unpublished. Crusty, greenish patina. No parts missing. Acc. No. G.R. 147.

653 LADLE, with round, shallow bowl and flat ornamental handle decorated on its outer side with a floral design, incised. On the under side of the bowl are concentric circles, also incised. Probably Roman period.

Height, 45 in. (11.8 cm.). Diameter of bowl, 21 in. (5.7 cm.). Purchased in 1896. Unpublished. Rough, greenish patina. No parts missing. Acc. No. G.R. 34. Illustrated, p. 233.

654 LADLE, with deep cylindrical bowl, small foot, and flat ornamental handle. The handle is decorated on its outer side with incisions. The bowl has groups of horizontal bands and beading on its outer side, and concentric circles beneath. Probably Roman period. Illustrated, p. 233.

Height, 4½ in. (11.5 cm.). Diameter of bowl, 2½ in. (5.2 cm.). Purchased in 1900. Unpublished. Rough, green patina. No parts missing. Acc. No. G.R. 390.

MISCELLANEOUS UTENSILS

657 FIRE SHOVEL, with twisted handle and rectangular blade bent up at the sides to form a rim.

The type is characteristic of the late Mycenaean Age. For other examples from Enkomi, Cyprus, cf. British Museum, Excavations in Cyprus, p. 15, fig. 25, Nos. 1461-1463.

Length, 19 in. (49.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4700. Illustrated in the Cesnola Atlas, pl. LXVII, 5. Crusty, green patina. The surface is partly covered with incrustations. The lower half of the blade and the upper end of the handle are missing. Acc. No. C.B. 89.

658 SHOVEL with short handle. The handle is modelled in the form of a Corinthian column cut in half lengthwise and terminating at its outer end in an animal's hoof and

657

a leaf-shaped projection. The sides of the blade are decorated with arabesques in relief, and with three rows of beading on the rim; at each MISCELLA-NEOUS UTENSILS

MISCELLA-NEOUS UTENSILS of the upper corners is attached a small conical socket. On the under side of the shovel are five knobs, one at each corner and one in the centre.

Shovels of this type have been found at Pompeii (cf. e.g. Museo Borbonico, X, pl. LXIV), and belong to the Roman period. They are commonly explained as having been used for burning incense or



658

perfumes, and are identified with the Latin batillum (cf. E. Saglio, Daremberg et Saglio, Dictionnaire, under batillum).

Length, 164 in. (41.3 cm.). Purchased in 1900. Said to have been found in the Hauran, Syria. Unpublished. Rough, greenish patina; slightly injured in some places. Acc. No. G.R. 137.

659 SHOVEL, similar to the preceding. The lower half of the column is decorated with leaf-shaped ornaments, incised. The sides of the blade are undecorated. On the under side of the shovel are four knobs.

Length, 12½ in. (31.8 cm.). Purchased in 1900. Said to have been found in the Hauran, Syria. Unpublished. Rough, greenish patina, partly removed on the blade. No parts missing. Acc. No. G.R. 141.

660 SHOVEL, similar to No. 658. The column has become very conventionalized. The sides of the blade are undecorated and the rim has simple grooves. The sockets at the corners are in the shape of animals' ears. On the upper side of the blade have been stamped concentric circles, one at each corner and one in the centre. On the under side of the blade are four knobs.

Length, 10 in. (25.4 cm.). Purchased in 1900. Said to have been found in the Hauran, Syria. Unpublished. Rough, greenish patina. No parts missing. Acc. No. G.R. 139.

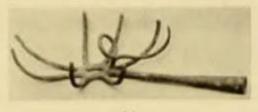
665 MEAT-HOOK (κρεάγρα, harpago). It consists of a shaft ending in a ring from which radiate seven curved prongs. At the juncture of the shaft and the ring is an eighth prong to which a second ring is attached. The shaft is decorated with twisted flutings and has a socket at its outer end for the insertion of a wooden handle.

A considerable number of these hooks have been found, chiefly in Etruria. Various theories have been advanced regarding their purpose

(cf. J.-Adrien Blanchet, in Daremberg et Saglio's Dictionnaire, harpago, p. 12), but the one most generally accepted is that they are identical with

MISCELLA-NEOUS UTENSILS

the κρεάγρα, which is described by the Scholiast on Aristophanes' Knights, 772, as an instrument used in cooking, resembling a hand with the fingers bent inward, used to take boiled meat out of the cauldron. Hooks of this general type employed in such a way are represented on a red-



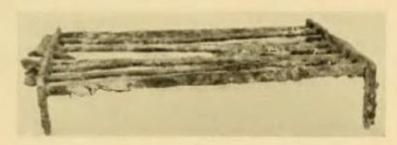
665

figured vase-painting (cf. A. Furtwängler, Berliner Vasensammlung, II, p. 510, No. 2188) and on the design of a cista (cf. L. Duvan, Mélanges d'archéologie de l'École de Rome, 1890, X, p. 309, pl. VI). The suggestion made by W. Helbig (Das Homerische Epos, 2nd ed., pp. 353 ff.) that this utensil is a later development of the Homeric πεμπώβολου, has been disputed by R. Engelmann (Jahrbuch des archäologischen Instituts, 1891, pp. 173 ff.).

Length, 143 in. (36 cm.). Purchased in 1896. Unpublished. Crusty, green patina. The tips of most of the prongs are broken; otherwise in good preservation. Acc. No. G.R. 142.

666 IRON GRATE on four feet and with eight transverse rods. The rods end in plates of semicircular outline.

Found in the same tomb with the Etruscan chariot, No. 40, and thereby dated to about the middle of the sixth century B.C.



666

For grates in general cf. E. Saglio, Daremberg et Saglio, Dictionnaire, craticula, p. 1536.

Height, 3\frac{1}{4} in. (8.3 cm.). Length, 14\frac{5}{16} in. (36.4 cm.). Width, 11\frac{3}{4} in. (29.9 cm.). Unpublished. The iron is much corroded and several pieces are missing. Acc. No. G.R. 435.

Miscellaneous Utensils 667, 668 PAIR OF IRON FIRE-DOGS. Each consists of a rod of square section inserted at each end in a stand of double horseshoe shape.

Found in the same tomb with the Etruscan chariot, No. 40 (cf. p. 177 f.),

and thereby dated to about the middle of the sixth century B.C.

For fire-dogs in general cf. E. Saglio, Daremberg et Saglio, Dictionnaire, craticulum, p. 1537.

Length of No. 667, 39¼ in. (99.7 cm.); of No. 668, 37¾ in. (96.2 cm.). Unpublished. Much corroded. The rod in No. 668 is somewhat bent. Acc. Nos. G.R. 433, 434.



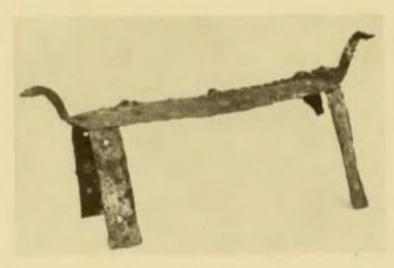
667

669 IRON ANDIRON. It consists of a horizontal support curved upward at each end and resting on four feet, each two of which are made of a single sheet of bronze.

This piece, as well as Nos. 670-672, was found in an Etruscan tomb of the

fourth to third century B.C. (cf. pp. 180 ff.).

Length, 1415 in. (37.9 cm.). Purchased in 1903. Unpublished. The iron is considerably corroded. Acc. No. G.R. 462.



669

670-672 THREE IRON ANDIRONS, similar to the preceding and found with it in the same tomb. Unpublished. No. 670 has

one foot missing; Nos. 671, 672 are both fragmentary. Acc. No. G.R. 463-465.

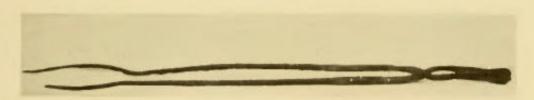
MISCELLA-NEOUS UTENSILS

673 IRON FIRE-TONGS, consisting of two curved rods fastened together with a rivet.

This piece was found in an Etruscan tomb of the fourth to third century B.C. (cf. pp. 180 ff.).

For fire-tongs in general cf. J. A. Hild, Daremberg et Saglio, Dictionnaire, under forceps, pp. 1239 ff.

Length, 215 in. (55 cm.). Purchased in 1903. Unpublished. The iron is considerably corroded. Acc. No. G.R. 461.



673

674 IRON FIRE-RAKE. It consists of a four-sided rod, bent at right angles and flattened at one end.

This and the succeeding piece were found in an Etruscan tomb of the fourth to third century B.C. (cf. pp. 180 ff.).

Length, 6\frac{1}{4} in. (15.9 cm.). Purchased in 1903. Unpublished. The iron is considerably corroded. Acc. No. G.R. 457.

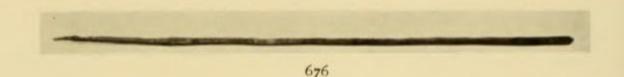


674

- 675 IRON FIRE-RAKE, similar to the preceding and found with it in the same tomb. Unpublished. Acc. No. G.R. 458.
- 676 IRON SPIT (?). It consists of a rod of four-sided section with one end pointed, the other flattened.

MISCELLA-NEOUS UTENSILS This piece was found in an Etruscan tomb of the fourth to third century B.C. (cf. pp. 180 ff.).

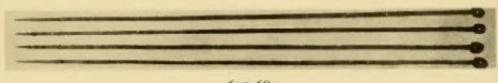
Length, 23% in. (59.3 cm.). Purchased in 1903. Unpublished. The iron is considerably corroded. Acc. No. G.R. 460.



677 SPIT(:), of square section, ending above in a rounded plate, which is perforated in the centre.

Found in the same tomb with the Etruscan chariot, No. 40 (cf. p. 177 f.), and thereby dated to about the middle of the sixth century B.C.

Height, 3 feet 3½ in. (1.04 m.). Unpublished. The crusty, green patina has been partly removed. There are a few traces of iron rust. Acc. No. G.R. 416.



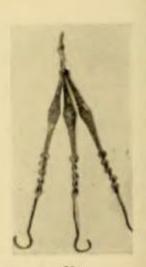
677-680

678-681 Four examples like the preceding, of about the same dimensions and likewise found with the Etruscan chariot. Acc. Nos. G.R. 417-420.

685 CLUSTER OF THREE CHAINS, perhaps used to support a small cooking pot or lamp. Each chain has a long hook suspended from its lower end, while on its upper end it is attached to a long flat link. The three links are joined together by a common loop.

Uncertain period.

Length, 11½ in. (29.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4984. Illustrated in the Cesnola Atlas, III, pl. LXIV, 6. Crusty, greenish patina with blue patches. Part of one hook is missing, as is also the upper part of the member which terminates below in a loop. Acc. No. C.B. 200.



685

VASE HANDLES

A large number of separate bronze handles have been found in most excavations. The reason for this is the fact that the vessels themselves were mostly hammered out of thin plate and were, therefore, easily destroyed; while the handles, which were generally cast solid in separate pieces, naturally proved more durable.

VASE HANDLES

690 VERTICAL HANDLE OF A WIDE-NECKED JUG. It is fluted to form three ridges, of which the centre one becomes the stem of a lotos flower, and the two outer ones are continued to fit against the rim of the vase. The lower attachment is in the shape of a palmette ornament.

The form and style of this handle suggest an Egyptian model of the XVIII and XIX Dynasties. For similar handles still in place on bronze jugs of that period see D. Randall-MacIver and A. C. Mace, El Amrah and Abydos, Egypt Exploration Fund, pl. XLIV, D 33, and pl. XLVI, D 116.

Length, 3\frac{1}{8} in. (7.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4701. Illustrated in the Cesnola Atlas, III, pl. LIX, 3. The green patina has been largely removed. The handle was attached to the vase by means of three rivets, two of which are still preserved. Acc. No. C.B. 195. Illustrated, p. 243.

691 ATTACHMENT FOR THE HANDLE OF A BOWL. It is in the form of a horizontal rod of semicircular section, curved to fit against the rim of the bowl, with a rectangular plate projecting below; a bird is perched on top of the rod, while on its outer side are two rings for the insertion of the handle. Illustrated, p. 243.

For handles of similar type cf. the Assyrian bowls from Nineveh in the British Museum which belong to the VIII-VII centuries B.C.

Length, 4\frac{1}{8} in. (10.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4890. The green patina has been mostly removed. The surface is somewhat corroded in places. The attachment was fastened to the bowl by means of two rivets. Acc. No. C.B. 178.

692 VERTICAL HANDLE OF A JUG. The handle itself is fluted to form two ridges. The upper attachment is effectively modelled in the shape of a bird, with wings spread to embrace the neck of the vessel, and with head protruding above the top of the handle. The feathers are indi-

Vase Handles cated by incised lines. The treatment of the bird shows Egyptian influence. Seventh or sixth century B.C.

Length, 5 in. (12.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4891. Illustrated in the Cesnola Atlas, III, pl. LIX, 1. The green patina has been largely removed. The lower attachment is missing, as is also the lower end of the bird's tail and pieces of the wings. Acc. No. C.B. 192.

693 VERTICAL HANDLE OF A JUG, ending below in a plain triangular plaque and above in two curving arms, which embrace the rim of the vessel; in the centre projecting above the neck is a leaf-like ornament. Probably seventh to sixth century B.C. (cf. J. L. Myres, Cesnola Handbook, No. 4892). The leaf-like ornament occurs also on Roman vases; for one from Boscoreale cf. E. Pernice, Archäologischer Anzeiger, 1900, p. 189, fig. 17.

Length, 415 in. (12.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4892. The green patina has been mostly removed. The surface is somewhat corroded. Acc. No. C.B. 194.

694 SMALL HORIZONTAL HANDLE OF A BOWL, consisting of a horizontal rod curving upward and surmounted in the centre by a lotos flower.

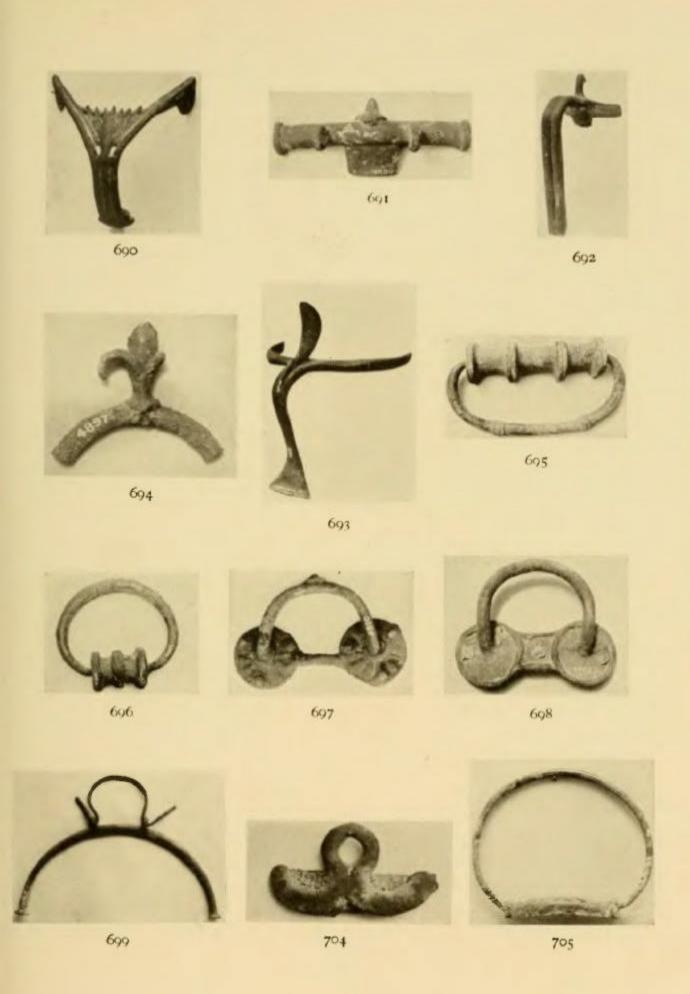
For similar handles compare the larger examples on the bowls Nos. 533, 534. Seventh or sixth century B.C.

Length, 116 in. (4.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4897. Crusty, blue-green patina. The lower ends of the handle and the attachments are missing; also one of the petals of the lotos flower. Acc. No. C.B. 183.

695 HORIZONTAL SWINGING HANDLE OF A BOWL. The attachment is in the shape of three spools, cut in halves lengthwise and joined at the edges. The handle itself is ornamented with two raised bands.

Handles of similar type are still preserved on the bowl No. 533, which belongs to the seventh or sixth century B.C. For similarly shaped handles cf. references there given.

Length, 5 16 in. (12.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4898. Illustrated in the Cesnola Atlas, III, pl. LIX, 4. The crusty, green patina has been removed in places. The attachment



VASE HANDLES was fastened to the bowl by means of two rivets, which are still preserved. Acc. No. C.B. 190.

696 HORIZONTAL SWINGING HANDLE OF A BOWL. Of the same type as the preceding, but with the attachment in the form of two spools instead of three. The handle itself is undecorated. Illustrated, p. 243.

Length, 23 in. (7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres. Cesnola Handbook, No. 4899. Illustrated in the Cesnola Atlas, III, pl. LVII, 5. The crusty, green patina has been removed in places. Acc. No. C.B. 188.

697 HORIZONTAL HANDLE, probably from a bowl like No. 533. It curves upward and was surmounted by an ornament (lotos-flower?). The round attachments have a rosette ornament in relief and are joined to each other by a crossbar. Probably seventh or sixth century B.C.

Length, 3 in. (7.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4900. Illustrated in the Cesnola Atlas, III, pl. LVII, 6. Crusty, green patina. The greater part of the ornament at the top of the handle is missing. The handle was attached to the vessel by means of six rivets, which are still partly preserved, with pieces of the vessel still adjoining. Acc. No. C.B. 177. Illustrated, p. 243.

698 HORIZONTAL HANDLE, probably from a cauldron or bowl. The round attachments are joined to each other by a cross-piece. The attachments have protruding edges, which perhaps were covered with a thin bronze plate. Illustrated, p. 243.

For bowls belonging to the seventh to sixth centuries with somewhat similar handles in place cf. K. Schumacher, Antike Bronzen in Karlsruhe, pl. VIII, 3 ff.

Length, 3 11 in. (9.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4909. Illustrated in the Cesnola Atlas, III, pl. LVII, 1. The patina has been largely removed. In the attachments are three rivets still in place, round which are preserved pieces of the vessel to which the handle belonged. Acc. No. C.B. 184.

699 SWINGING HANDLE FROM A BOWL. It is attached by means of rings to a tubular flange with expanded ends which fitted on half of the circumference of the bowl. Illustrated, p. 243.

Shallow bowls with handles of this shape were found in a tomb at

Amathus, Cyprus, with objects belonging to the sixth century B.C. (See British Museum Excavations in Cyprus, p. 102, fig. 148). Bowls with similar handles but somewhat shorter flanges have been found at Nineveh (cf. A. H. Layard, Nineveh and Babylon, 1853, pp. 183–185).

VASE HANDLES

Length of flange, from end to end, 12\frac{7}{8} in. (32.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4918. Illustrated in the Cesnola Atlas, III, pl. LVII, 3. Crusty, green patina with blue patches. No parts missing. Acc. No. C.B. 411.

704 ATTACHMENT FOR A SINGLE SWINGING HANDLE OF A PAIL. It is in the form of a closed loop with upturned ends. A piece of the pail is still preserved. Illustrated, p. 243.

Attachments of this type occur both early (cf. the sixth-century ribbed pail in this collection, No. 630) and late (cf. e.g. the Roman examples, F. B. Tarbell, Naples Bronzes, No. 111); so that it is impossible to date an isolated specimen.

Length, 3 is in. (8.4 cm.). Date of purchase uncertain (before 1906). Unpublished. Crusty, blue-green patina. The surface is somewhat corroded. The three rivets by which it was fastened to the pail are still in place. Acc. No. G.R. 337.

705, 706 PAIR OF ARCHED, SWINGING HANDLES, probably from a bowl. Each has an attachment in the form of a horizontal rod, of semicircular section, curved to fit against the rim of the bowl.

These handles were found in the same tomb as the Etruscan chariot, No. 40 (cf. p. 177 f.), and are thereby dated to about the middle of the sixth century B.C. No. 705 is illustrated, p. 243.

For a bowl with somewhat similar handles in position cf. e.g. No. 538. Compare also C. Carapanos, Dodone, pl. XLV, 8; P. Perdrizet, Fouilles de Delphes, p. 78, fig. 272; C. Waldstein, Argive Heraeum, pl. CXXI, Nos. 2133–2142.

Width of No. 705, $3\frac{3}{16}$ in. (8.1 cm.), of 706, $3\frac{5}{16}$ in. (8.4 cm.); length of attachment, $2\frac{1}{16}$ in. (5.2 cm.). Unpublished. The crusty, green patina has been mostly removed. No parts missing. Acc. Nos. G.R. 441, 442.

707 HANDLE of same type as the preceding, but the attachment ornamented with a raised band in the middle.

Found in the same tomb as the Etruscan chariot, No. 40; cf. p. 177 f.

VASE HANDLES Width, 41 in. (10.8 cm.). Length of attachment, 25 in. (6.7 cm.). Unpublished. The crusty, green patina has been removed in places. Acc. No. G.R. 443.

708 VERTICAL HANDLE OF A JUG. The lower attachment is ornamented with an inverted palmette and volutes, in low relief. The handle itself is twisted and is made in one piece with the mouth of the vase. The style of the palmette ornament belongs to the sixth century B.C.

Length, 6\frac{3}{2} in. (16.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4893. Illustrated in the Cesnola Atlas, III, pl. LVIII, 5. The patina has been mostly removed. The surface is considerably corroded. A piece of the mouth of the vase is still preserved. Acc. No. C.B. 198.

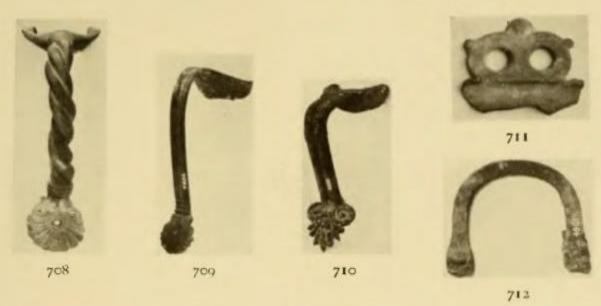
709 VERTICAL HANDLE OF A JUG. The lower attachment is ornamented with an inverted palmette and volutes, incised. The handle, which is made in one piece with the mouth of the vase, is divided into two ridges by a deep groove along the centre. The style of the palmette ornament belongs to the sixth to fifth century B.C.

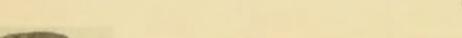
Length, 4¹¹/₁₆ in. (12.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4894. Illustrated in the Cesnola Atlas, III, pl. LVIII, 2. The green patina has been mostly removed. Part of the mouth of the vase is still preserved. In the lower attachment is a rivet by which the handle was fastened to the jug. The lower attachment is cracked. Acc. No. C.B. 191.

710 VERTICAL HANDLE OF A JUG. The lower attachment is decorated with an inverted palmette and volutes in relief. The handle, which is made in one piece with the mouth of the vase, is divided into two ridges by a deep groove along its centre, and is embraced at the top by a moulded collar. The style of the palmette ornament belongs to the fifth century B.C.

Length, 516 in. (12.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4895. Illustrated in the Cesnola Atlas, III, pl. LIX, 5. The crusty, green patina has been largely removed. Part of the mouth of the jug is still preserved. Acc. No. C.B. 196.

711 ATTACHMENT FOR THE SWINGING HANDLES OF A PAIL, in the form of two rings with an ornament of bud and volutes above.



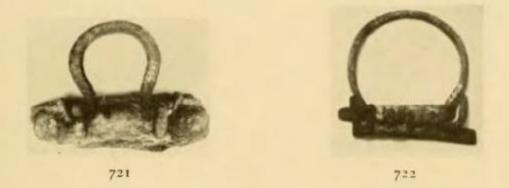




714 715 716



720



VASE HANDLES The attachment is cast in one piece with the rim of the pail, of which a part is still preserved.

Similar attachments occur on pails found in fifth-century tombs (cf. A. Zannoni, Scavi della Certosa, pl. LIV, 5; LXIII, 7 and 9).

Length, 23 in. (6 cm.). Date of purchase uncertain (before 1906). Crusty, blue-green patina. The surface is considerably encrusted. Acc. No. G.R. 345.

712 HORIZONTAL HANDLE FROM A BOWL, in the shape of a horse-shoe. Similar handles are still in place on the strainer No. 640, where they are riveted to the under side of the rim. Uncertain period.

Length, from end to end, $2\frac{7}{8}$ in. (7.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4901. Crusty, greenish patina. A rivet is attached at each end, round which are still preserved pieces of the vessel to which it belonged. Acc. No. C.B. 179. Illustrated, p. 247.

713 HORIZONTAL HANDLE, similar to the preceding, but smaller.

Length, from end to end, 2\frac{3}{8} in. (6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4902. Crusty, greenish patina. A rivet is attached at each end, and round it are preserved pieces of the vessel to which the handle belonged. Acc. No. C.B. 180.

714 HORIZONTAL HANDLE OF A KYLIX, undecorated. Sixth to fifth century B.C. Illustrated, p. 247.

Length, 2 ^a in. (5.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4905. Crusty, green patina. The surface is somewhat corroded. Acc. No. C.B. 175.

715, 716 PAIR OF HORIZONTAL HANDLES FROM A HYDRIA. The round attachments have a rosette ornament, roughly worked in relief. Probably fifth to fourth century B.C. Illustrated, p. 247.

Length of each, from end to end, $2\frac{5}{8}$ in. (6.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, Nos. 4903, 4904; 716 is illustrated in the Cesnola Atlas, III, pl. LVII, 4. The patina has been largely removed. On each attachment are three rivets, still in place. Acc. Nos. C.B. 182, 186.

720 HORIZONTAL HANDLE OF A BOWL. The attachments are in the form of ivy leaves, and the handle proper is decorated with knobs and collars. Probably Roman period. Illustrated, p. 247.

VASES AND KITCHEN UTENSILS

Length, 4½ in. (10.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. VASE Myres, Cesnola Handbook, No. 4906. Illustrated in the Cesnola Atlas, III, pl. HANDLES LVIII, 4. Crusty, green patina. Acc. No. C.B. 181.

721 HORIZONTAL SWINGING HANDLE OF A BOWL. The handle, which is in the form of a large open loop, is attached to the vessel by means of two rings. Part of the rim of the bowl is still preserved.

Uncertain date. Handles of this type occur both on early vases (cf. K. Schumacher, Antike Bronzen, pl. VIII, 32) and on specimens of the Roman period (cf. F. B. Tarbell, Naples Bronzes, fig. 203).

Length, 2³/₄ in. (7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4907. Crusty, green patina. Acc. No. C.B. 176. Illustrated, p. 247.

722 HORIZONTAL SWINGING HANDLE, similar to the preceding, but attached to the vessel by means of a hinge instead of two rings.

Length, 1½ in. (3.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4908. Crusty, green patina. Acc. No. C.B. 185. Illustrated, p. 247.



723



725

723, 724 PAIR OF HORIZONTAL HANDLES OF A BOWL, curving up at each end and terminating in rams' heads. In the centre of each handle is a three-leaved ornament, modelled in high relief.

Probably Roman period. For a bowl with somewhat similar handles cf. F. B. Tarbell, Naples Bronzes, No. 189.

Length of 723, 64 in. (15.9 cm.); of 724, 68 in. (15.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, Nos. 4910, 4911. The crusty, green patina has been partly removed. The surface is somewhat corroded in places. Acc. Nos. C.B. 187, 189.

Vase Handles 725 HORIZONTAL HANDLE OF A BOWL. The handle curves upward and is decorated with three moulded bands. Each attachment ends in the head of an animal (doe?). Illustrated, p. 249.

Uncertain date.

Length, 6¹/₄ in. (15.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4912. Illustrated in the Cesnola Atlas, III, pl. LVIII, 3. The patina has been largely removed. The surface is somewhat corroded. Acc. No. C.B. 193.

726 VERTICAL HANDLE OF A JUG, ending below in a vine leaf with roughly incised veins, and above in two arms (one missing) to embrace the rim of the vase. The stem of the handle has a plait ornament, in high relief, on its lower part, and a lanceolate leaf, incised, on its upper part.

Probably Roman period.

Length, 9% in. (25.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4896. Illustrated in the Cesnola Atlas, III, pl. LIX, 2; L. P. di Cesnola, Cyprus, pl. IV, where it is said to have come from Dali. The crusty, green patina has been partly removed. One of the arms forming the upper attachment to the vase is missing. Acc. No. C.B. 197.



726

727 HORIZONTAL HANDLE OF A BOWL. The handle is roughly

oval in shape and is decorated with moulded collars; below is an attachment with a design of palmette and volutes roughly worked in relief.

Roman period. For a similar handle cf. K. Schumacher, Antike Bronzen in Karlsruhe, pl. VIII, 34.

Length, 3\{\bar{g}} in. (9.2 cm.). Date of purchase uncertain (before 1906). Unpublished. Crusty, 727 green patina. A small piece from the attachment is missing. Acc. No. G.R. 330.

MIRRORS

MIRRORS

The employment of mirrors (ἔνοπτρον, speculum) for reflection goes back as far as Egyptian times, where they appear to have been in regular use from the Old Empire. They were also known to the Mycenaeans, and formed an indispensable article of the toilet in Greek and Roman times. These ancient mirrors, however, differ in many respects from those used nowadays; for until the Roman period at least, the material of mirrors was not glass, but burnished metal, preferably bronze, which was sometimes covered with gold or silver foil (cf. J. de Witte, Revue archéologique, XVII, 1868, pl. XIII, p. 373 f.; S. Reinach, Antiquités du Bosphore Cimmérien, pl. XXXI, 7, p. 82). At present, of course, the surface of the bronze is generally covered with a patina and can, therefore, no longer be used for reflection. In order to keep the mirrors bright the ancients provided them with lids (cf. Nos. 757 ff.), or kept them in cases of cloth or straw, of which traces are occasionally preserved (cf. Archäologische Zeitung, 1876, p. 39, and G. Bénédite, Catalogue général des antiquités égyptiennes du Musée du Caire, Nos. 44001-44102, Miroirs, pp. XXIX ff., pl. XXIV; also an example in the Morgan Collection in this Museum, No. P.M. 732. Furthermore, the ancient mirrors are as a rule of small dimensions, the diameter being generally under rather than over ten inches. Large mirrors were doubtless also used (cf. Lucian, Adversus indoctum, 29), but in the average household people seem to have been content with small specimens corresponding to our own hand-mirrors. Their form is mostly round or rounded; though square mirrors were also used, both by the Etruscans (cf. J. Martha, L'Art étrusque, p. 199, fig. 155), and the Romans (cf. No. 840). The disk itself is often either slightly convex or concave, in which cases the objects reflected were respectively enlarged or diminished in size.

Scenes depicted on vases and some terracotta statuettes show us the various ways in which mirrors were used. When they are not in use, we often see them hung up by a nail on the wall; otherwise, the woman holds the mirror in one hand while attending to her toilet with the other; or she supports it on her knee to have both hands free; or an attendant holds it

MIRRORS

up for her—all the many ways, in fact, in which it is natural to use handmirrors. (For references see A. de Ridder, Daremberg et Saglio, Dictionnaire, speculum, p. 1423; also the terracotta statuette No. 12.229.19 in our collection.) The mirrors supported on a foot (cf. No. 751) were, of course, placed on the table.

The Egyptian mirrors, which served as prototypes to the Mycenaean and classical examples, were generally slightly oval in form and supplied with a tang which was inserted in a handle often decorated with various Egyptian motives (cf. G. Bénédite, Catalogue général des antiquités égyptiennes du Musée du Caire, Nos. 44001-44102, Miroirs, and several examples in this Museum, in the Egyptian collection).

The Mycenaean mirrors which have been found at various localities such as Ialysos, Mycenae, Vaphio, Menidi, and Thoricos are round and were similarly provided with a handle, attached by two large nails (for references see A. de Ridder, op. cit., p. 1423). There are no examples in our collection.

GREEK MIRRORS

GREEK MIRRORS

For Greek Mirrors in general see

A. de Ridder in Daremberg et Saglio, Dictionnaire, speculum (an excellent up-to-date resumé on the subject with many valuable references).

A. Dumont et J. Chaplain, Céramiques, 1888, II, pp. 167 ff.

F. Pottier, in Dumont et Chaplain, Céramiques, 1888, III, pp. 242 ff. (gives a list of Greek mirrors known at that time with references to their publications).

E. Michon, Monuments grecs publiés par l'association pour l'encouragement des études grecs, Nos. 19-20 (1891-1892), pp. 33 ff. (makes additions to Pottier's list).

H. F. de Cou, Argive Heraeum, II, p. 264, Nos. 1560 ff., pls. XCIII ff. See also catalogues of the various collections of bronzes in museums or in private possession; and S. Reinach, Répertoire, II-IV, passim.

Greek mirrors can be divided into three classes, according to their shapes:—

I. MIRRORS WITH HANDLES

Of these the earliest known to us are the so-called Argivo-Corinthian mirrors, which date from the sixth century B.C. These consist of round disks with flat handles of flaring outline which are supplied above with a rectangular attachment and terminate below in a round piece; all three parts

of the handle are decorated with scenes in low relief. The disk and the handle are worked in one piece (cf. A. Furtwängler, Historische und philologische Aufsätze Ernst Curtius gewidmet, 1884, pp. 179 ff.; A. de Ridder, Daremberg et Saglio, Dictionnaire, speculum, p. 1424, fig. 6527, and the references there cited).

GREEK MIRRORS

Another early type is that with a handle in the form of a human figure terminating in a suspension ring (cf. E. Pottier in Dumont et Chaplain, Les Céramiques de la Grèce propre, II, p. 243, and de Ridder, op. cit., p. 1425, fig. 6531).

From the "Argivo-Corinthian" mirrors was evidently developed a form prevalent from the sixth to the fifth centuries B.C. and perhaps also later, in which the handle is similarly cast in one piece with the disk, but is of simpler shape and has no relief decoration. It is either perfectly plain or has some ornamental designs incised on the handle (cf. e.g. Argive Heraeum, II, pls. XCII ff.).

In another form in vogue at the same time, the disk was supplied with a tang in which a separate handle of bone, ivory, or wood was inserted. The tang was either in one piece with the disk, or made separately. The attachment which connected the handle with the disk was often ornamented with various decorations, incised or in relief, ranging from human or animal figures to decorative designs (for references cf. de Ridder, op. cit., p. 1425). Sometimes a rectangular plaque ornamented with a scene in à jour relief was introduced between the mirror disk and the handle (cf. e.g. H. B. Walters, Catalogue of Bronzes in the British Museum, No. 302, and de Ridder, op. cit., p. 1425). The mirror disk is often ornamented along its edge with beading and tongue pattern. Rarely the back was also decorated with a scene either incised (cf. a round archaic mirror found in 1904 at Kelermes in the Kouban district, which has an engraved design on the back, [cf. B. Pharmakowsky, Archäologischer Anzeiger, XX, 1905, p. 58; G. Radet, Revue des études anciennes, X, 1908, 128, fig 26]; and one from Greece, Archäologischer Anzeiger, 1904, pp. 23, 24), or in relief (Gazette archéologique, 1878, p. 25, fig. 141). But as a rule the chief ornamentation was confined to the handle.

FROM CYPRUS (CESNOLA COLLECTION)

The disk, which is nearly circular, is worked in one piece with the tang and has an attachment with an incised design of two volutes and a palmette at the junction. The mirrors are all cast.

Similar mirrors have been found in a sixth-century tomb at Amathus,

GREEK MIRRORS Cyprus (cf. British Museum Excavations in Cyprus, p. 102, fig. 148, 2, 3).

The examples in our collection must date from approximately the same period.

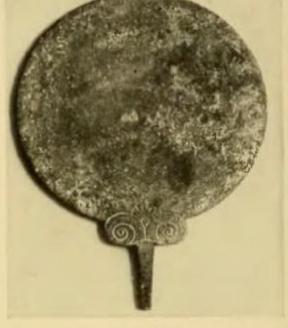
740

Diameter, 6\frac{1}{4} in. (15.9 cm.). Length, with tang, 8\frac{9}{6} in. (21.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4794. The green patina has been largely removed, and the surface is somewhat corroded. Acc. No. C.B. 148.

74I

Diameter, 5¹/₈ in. (13 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4795. The green patina has been largely removed and the surface is somewhat corroded. The tang is broken off. Acc. No. C.B. 146.

742 There is a slight rim on the mirror side.



740

Diameter, 6% in. (15.5 cm.). Length, with tang, 7½ in. (19 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4796. The green patina has been largely removed and the surface is considerably corroded. Largish pieces are missing. Acc. No. C.B. 141.

743

Diameter, 5% in. (14.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4800. Greenish patina. The surface is much corroded. Several pieces, as well as the end of the tang, are missing. Acc. No. C.B. 163.

744

Diameter, 5\frac{3}{4} in. (14.6 cm.). Length, with tang, 7\frac{3}{8} in. (18.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4797. Illustrated in the Cesnola Atlas, III, pl. LXI, 3. The green patina has been largely removed, and the surface is considerably corroded. A largish piece is missing. Acc. No. C.B. 156.

745

Diameter, 6,5 in. (16 cm.). Length, with tang, 8,9 in. (21.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4798. The green patina has been largely removed, and the surface is much corroded. Acc. No. C.B. 142.

746 There is a slight rim on the mirror side.

Diameter, 5¹¹/₁₆ in. (14.4 cm.). Length, with tang, 8⁵/₈ in. (21.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4799. The green patina has been partly removed and the surface is somewhat corroded. Acc. No. C.B. 136.

747 PART OF A HANDLE FROM A MIRROR. Only the attachment and a small part of the tang are preserved. The attachment has a design of volutes in relief; at the top is a flanged edge into which the mirror fitted, which was therefore cast separately, not in one piece with the tang as Nos. 740 ff.

GREEK MIRRORS

The design of the volutes is in the style of the sixth to fifth centuries B.C.

Length, 3 in. (7.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4801. The green patina has been partly removed. Acc. No. C.B. 150.



747

II. MIRRORS SUPPORTED ON A STAND

The stand supporting the mirror is in the form generally of a female figure and occasionally of a male figure or an architectural member. On each side of the attachment, connecting the mirror disk with its stand, small figures were introduced, while the disk itself was at times similarly decorated along its edge with animal or floral motives. The supporting figure was generally mounted on a base and the back of the disk was often decorated with concentric circles.

This type of mirror remained in vogue from the middle of the sixth to the end of the fifth century B.C.

751 The stand is in the form of a female figure, standing in a somewhat rigid pose and dressed in a sleeveless Doric chiton, which falls in simple, straight folds. She holds her right arm extended in front of her, with the palm of the hand outward. With the left hand she lifts a fold of her drapery. Her hair is arranged in simple fashion, parted in front

GREEK MIRRORS and coiled at the back around a small fillet which encircles her head. The mirror-support terminates at each end in a rosette and is decorated in the centre with a lotos flower and scrolls, lightly incised. The disk is ornamented behind with concentric circles. The figure rests on a small round base, supported on three lion's feet, which is ancient and belongs to it; it is decorated with a moulding of tongue pattern.



751

From the style of the figure the mirror can be dated in the transitional period, about 480-460 B.C. The execution is careful.

Total height, 16,7 in. (41.8 cm.). Height of the figure itself without the base, 61 in. (16.5 cm.). Purchased in 1906. Provenance unknown. The mirror was cast in three pieces: the disk, the statuette with the support (solid), and the base

(hollow). Published by G. M. A. R[ichter] in the Museum Bulletin, February, 1907, p. 18, fig. 3. Patina crusty green with blue patches; a considerable part of this has been removed from the front of the figure. The surface of the mirror is somewhat corroded, but the figure, which is cast solid, is in excellent condition, except that the front half of the left foot and the fingers of the right hand are missing. The disk was broken off and attached. Acc. No. 06.1059 a and b.

GREEK MIRRORS

For other mirror supports without disks, cf. Nos. 28, 77, 86.

III. MIRRORS WITH COVERS

These consist of two parts: the round mirror disk and a cover fitting over it. The cover was often attached to the disk by means of a hinge and then opened at right angles. Sometimes a suspension ring was added to the hinge, and another ring was fixed to the opposite side for raising the lid. At times a separate flat disk was placed between these two parts, which thereby formed a box (A. de Ridder, Collection de Clercq, III, 535, p. 324).

A large number of these mirrors are decorated on the outside of the cover with a scene in relief. This either covers the entire surface (cf. Nos. 760, 765) or permits the surface of the lid to appear as a background (cf. Nos. 757, 758, 759, 761, 766, 767, 775). Round the relief is generally a moulded border, and the outside of the rim is sometimes similarly decorated. The inside of the lid was variously treated. Sometimes it was polished like a mirror disk to serve likewise for reflection, or it was ornamented with concentric circles; or again it was decorated with an incised scene, silvered occasionally (for the latter cf. e.g. M. Collignon, Bulletin de correspondance hellénique, 1885, pl. IX; J. Dumont, Bulletin de correspondance hellénique, 1884, pl. XVI). In the commoner examples the two outer surfaces of the mirror were ornamented with concentric circles and beading placed along the edge.

Mirrors of this type occur from the middle of the fifth century down to Hellenistic times.

The disks and covers of the following mirrors are cast; but the decorative reliefs are repoussé and tooled.

757 On the cover is a female head in relief, profile to right. The hair is arranged in loose flying locks, and she wears an opisthosphendone, a band or kerchief with which the hair was caught up behind, and an earring in the shape of a pendant rosette. The treatment of the eye belongs to

GREEK MIRRORS what is known as the transitional type, being neither in full front as on archaic reliefs, nor yet wholly in profile. The outlines of the iris and the pupil

are lightly incised. The probable date of the relief is the second half of the fifth century B.C. The head bears a certain resemblance to types which occur on the coins of Syracuse and Southern Italy in the last quarter of the fifth century B.C.

Encircling the design is a moulded band. The mirror disk has a slightly raised rim on its upper side into which the cover fits; below, it has a cylindrical rim, decorated with moulded bands. On the under side of the disk are concentric mouldings.



757

Diameter, 5\frac{3}{8} in. (13.5 cm.). Purchased in 1906. Said to have been found in Akarnania. Mentioned in the Museum Bulletin, February, 1907, p. 18. Patina bluish and crusty. The preservation is good; only the pin of the hinge and the handle are missing. Acc. No. 06.1061.

758 On the cover is a female head, three-quarters front to left, in very high relief. She has long, wavy hair which falls in loose curls about the head. Incised lines, drawn with great delicacy, are used to indicate the brows and lashes and the shorter hairs on the forehead. The nobility of the features shows that this is an ideal head, not a portrait, and probably represents one of the greater divinities. Among these Aphrodite is the most likely to be the subject, both from her appropriateness to serve as the decoration of a mirror and from the action of the right hand, which holds a lock of hair, a characteristic of some representations of that goddess. The distinctly sculpturesque character of the head (the relief is so high that it might have been the section of a bust modelled in full round) and the somewhat forced introduction of the hand suggest that the artist has here reproduced a statue of Aphrodite. Should this be so, it would furnish us with a new type of Aphrodite, with all the loveliness shown in other representations of that goddess, but with an added element of severity which is unfamiliar. The large style of the modelling and the type of face with the low forehead, the heavy, strongly marked eyelids, and the simple

contour of the cheeks place this head not later than the end of the Pheidian age.

GREEK MIRRORS

In both execution and preservation this is one of the most beautiful of all known Greek mirrors.

The cover has a rim which fits on the bevelled edge of the mirror disk. The latter is provided with a cylindrical rim and has concentric mouldings on the under side. Round the edge of the mirror, and on the outside of both rims are moulded bands. On the cover is a small ring handle.

Diameter, 7% in. (20 cm.). Purchased in 1907. For the provenance see No. 760. Published by E. R[obinson] in the Museum Bulletin, April, 1908, pp. 68-69, fig. 2. Patina green. The preservation is excellent, only the tip of the nose being restored and a few bits in the hair missing. Acc. No. 07.255.



758

759 On the cover is an ideal head of a maiden, full front, in high relief, with her hair loose and flying about her head in wavy locks. In her ears, which are shown full front instead of in profile, she wears earrings of the simple rosette shape. All the features, as well as the locks of hair, are represented with great precision of outline.

In the absence of definite attributes it is impossible to identify this head with any special goddess. Heads of the same general character with flying hair begin to appear on the coins of various Greek cities about the end of the

GREEK MIRRORS fifth century B.C., where they are associated with different divinities and local nymphs, according to the place for which they were struck. This mirror dates from the same period, as is seen from the broad, round face, the low forehead, the simple modelling, and the absence of any tendency toward sentimentality or emotion in the expression. Unlike the mirror just described (No. 758), the treatment of the head, especially in the arrange-



759

ment of the hair, is not sculptural, but seems to have been designed for the round setting in which it appears. Like its companion, this mirror is of exceptional beauty and in a remarkable state of preservation.

Encircling the design are moulded bands. The mirror disk is surrounded by a border of silver plating, in the form of a wreath, the details of which are indicated with roughly incised marks. It has a slightly raised rim on its upper side into which the cover fits. Below, it has a cylindrical rim decorated with moulded bands. On the under side of the disk are concentric mouldings. There is a hinge joining the cover and the disk.

Diameter, 6½ in. (15.5 cm.). Purchased in 1907. For the provenance see No. 760. Published by E. R[obinson] in the Museum Bulletin, April, 1908, pp. 67, 68, fig. 1. The green crust with which it was partly covered has been almost entirely removed, and the color is now a rich brown; in some places the gold tint which the surface had originally can still be seen. The preservation is practically perfect; only a few insignificant pieces of the relief are missing. Acc. No. 07.256.

760 This mirror is exhibited in three parts; (a) the mirror proper; (b) the cover, the inside of which is decorated with an engraved design;

GREEK MIRRORS

(c) the relief, which was attached to the outside of the cover and which is now mounted on a separate modern disk.

The engraved design represents Herakles and Atlas. Herakles has placed his club and quiver on the ground, and is on the point of taking the



760

weight of heaven from Atlas. He is beardless and nude, except for the lion's skin which is swung over his left arm. Atlas is represented as a bearded old man with long, bushy hair. He wears high laced boots with flaps at the top (endromides) and a short tunic (exomis) of the type distinctive of the laboring classes, which was fastened only on the left shoulder, leaving the right arm and shoulder bare. The heaven is represented by two horizontal lines crossing the top of the design, not in the usual manner as a rock or ball.

The drawing is excellent, being spirited yet careful. In both figures the muscles are indicated by shaded lines, those of Herakles being represented with considerable detail. The style of the drawing, as well as of the relief on the cover, places this mirror in the second half of the fifth century.

For another example of Herakles and Atlas represented on a mirror cf. E. Gerhard, Etruskische Spiegel, II, pl. 137.

GREEK MIRRORS The relief from the outside of the cover is unfortunately in a fragmentary condition. It is due to the skill of M. Alfred André that the existing portions have been sufficiently cleaned and repaired to show the beauty of the modelling and the spirit of the composition. Hitherto it has not been possible to determine the subject represented, though the artist had evidently



760

a definite mythological scene in mind. A male figure, identified by the lion's skin tied under his throat as either Herakles or Theseus, is represented in violent struggle with a woman who is falling to the ground. She wears a thin, clinging chiton and a himation which envelops the lower part of her body and flies behind her. She seems to be resisting the attack with all her might. With her left hand she has seized her opponent under the armpit and is pushing him from her. Her right arm, now missing, was raised and was perhaps grasped by her opponent. The modelling in both figures suggests intense muscular exertion. On a rock by the male figure lies a dead eagle. Around the feet of the two figures appears a long inscription which is meaningless and a modern addition.

There is no legend known to us of a contest of either Herakles or Theseus with a woman, except their struggles with the Amazons. That the female figure here represented cannot be an Amazon is shown by the long flowing

GREEK MIRRORS

garments which she wears. The presence of the eagle suggests a connection with the Prometheus myth; but there is no extant legend associating any woman with Herakles' liberation of Prometheus. On an archaic Etruscan mirror in the British Museum (H. B. Walters, Catalogue of the Bronzes in the British Museum, No. 542) Herakles is represented carrying off a woman who seems to be resisting him. She is there inscribed "Mlacush", which has been connected with "Malacisch", a word which sometimes occurs on Etruscan bridal toilet scenes and has, therefore, been interpreted as the epithet of a bride. But if Mlacush is the Etruscan rendering of a Greek name, the scene referred to may represent an exploit of Herakles not known through literature. In that case it is possible that our relief represents the same subject, though the introduction of an eagle, which does not occur on the Etruscan representation, makes this possibility only slight. For a scene in which Theseus is grappling with a woman there is not even this analogy.

The mirror disk has a slightly raised rim on its upper side into which the cover fitted. Below, it has a cylindrical rim decorated with moulded bands. On the under side of the disk are concentric mouldings.

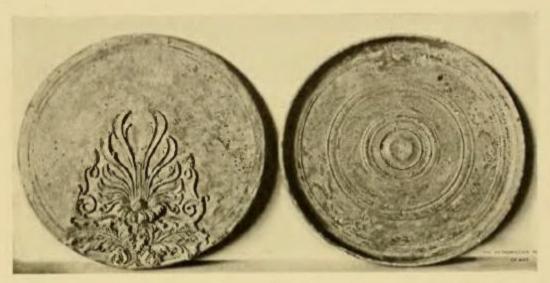
Diameter, 6½ in. (16 cm.). Purchased in 1906. This mirror is one of seven which were found at Vonitza in Akarnania. Of these one is in the British Museum (Unpublished; Inventory No. 1904, 7-8, 1 and 2); the others are Nos. 758, 759, 761, 766, 767 in this Museum. Unpublished. The patina, blue-green and crusty, has been removed from the surface of the engraved design and from portions of the relief. The following restorations have been made: a piece between the right foot and the thigh of the draped figure, part of the drapery between the figures, and the left knee of the male figure. The illustration shows what parts are missing. Acc. No. 06.1228.

761 On the cover is an à jour relief of a conventional floral pattern consisting of a palmette rising from the heart of a bell-shaped flower, from each side of which springs a curly tendril ending in a bud, the whole resting upon a bed of akanthos leaves. In design and execution this ornament is of great beauty. Every leaf and petal is modelled minutely but without impairing the freedom and animation of the whole. The mirror probably belongs to the end of the fifth century B.C.

The cover has a rim which fits on the bevelled edge of the mirror disk. The latter is provided with a cylindrical rim and has concentric mouldings on its under side. Round the edge of the cover and on the outside of both rims are moulded bands.

Diameter, 6th in. (15.5 cm.). Purchased in 1907. For the provenance see

GREEK MIRRORS No. 760. Published by E. R[obinson] in the Museum Bulletin, April, 1908, pp. 68, 69, and tailpiece on p. 70. The patina on the cover is bright green, on the inside blue and green. The preservation is excellent, only the centre petal of the palmette being missing and a small tendril on the right restored. Acc. No. 07.257.



761

765 On the cover is a relief representing two Pans engaged in a quarrel, with Eros intervening. One Pan has seized the other by the arm and is pulling him away against his will. Eros, who has apparently just arrived on the scene, is about to strike a blow at the remonstrant. The object with which he is striking seems to be one of those bags which are frequently represented in the hands of Greek children, in which they carried their balls and other toys. The locality of the scene is indicated as a mountain side by the rocky ground and the flowering plants. The two Pans are bearded and have shaggy hair and goat's ears, horns, legs, and tails. The one on the left wears an animal's skin as a cloak, two ends of which are tied together at his throat. Eros is represented as a youth with long hair and large wings; except for the drapery which is swung over his left shoulder he is nude.

Both the composition of this group, which is skilfully adapted to the circular field, and the execution are excellent. The thick-set bodies of the Pans with their coarse-featured faces are well contrasted with the slender figure of Eros, and the physical exertion and intentness of all three are splendidly portrayed. The unusually good preservation of the mirror enables us to appreciate the beautiful modelling and the minute care with which the artist has represented every detail, such as the faces of the Pans, the hair on their heads and legs, and the feathers on the wings of Eros.

The date of the mirror cannot be later than the middle of the fourth century B.C., as the type of the Eros betrays none of the influence of Praxiteles and his period.

GREEK Mirrors

The mirror disk has a groove round the edge on its upper side into which



765

the cover fitted; below, it has a cylindrical rim, decorated with moulded bands. On the under side of the disk are concentric mouldings.

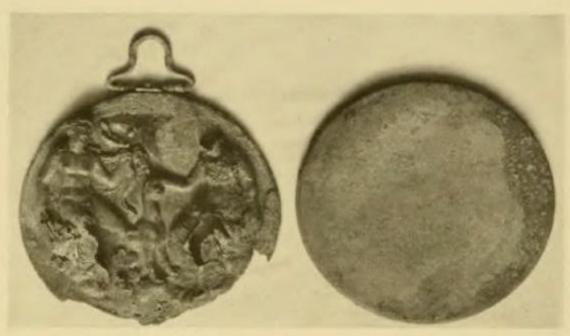
Diameter, 5\frac{1}{4} in. (13.3 cm.). Purchased in 1907. From the Peloponnesos; said to have come from Elis. Published by E. R[obinson] in the Museum Bulletin, April, 1908, p. 69 f., fig. 3. The cover, which was considerably damaged, has been skilfully repaired and cleaned by M. Alfred André; the rim of the cover is modern and was introduced to hold the fragments of the relief together. The hinge is missing, but there are clear traces of its original outline. Acc. No. 07.259.

766 On the cover is a relief representing Dionysos and Ariadne. Dionysos, recognizable by his long hair and effeminate appearance, is seated on a rock to the left. With his left hand he holds up a corner of his drapery, leaving the front of his body nude. Ariadne, seated on a rock opposite Dionysos, is resting her right hand on the head of a panther which stands between them. She is clothed in a sleeveless chiton, has long, wavy hair, and wears a necklace. Above, flying from Ariadne to Dionysos, was probably an Eros. Of the figure itself nothing is left, but its silhouette is clearly indicated on the bronze.

The execution is careful, but the composition conventional. The style is that of the fourth century B.C.

For a vase-painting with a similar scene of Dionysos, Ariadne, and Eros, see C. O. Müller—F. Wieseler, Denkmäler der alten Kunst, 2, 424.

GREEK MIRRORS The cover has a rim which fits on the bevelled edge of the mirror disk. The latter is provided with a cylindrical rim, decorated with moulded bands. On the under side of the disk are concentric mouldings. There is a suspension ring attached to the rim.



766

Diameter, 8½ in. (20.5 cm.). Purchased in 1906. For the provenance see No. 760. Unpublished. The patina on the relief, bright green and crusty, has mostly been removed, disclosing a light brown which is not the color of the bronze itself; on the face of the mirror the patina is blue and green on which are patches of light brown. The relief is much corroded, and important parts of both figures, as well as the whole of the Eros above, are missing. The hinge connecting the cover and the mirror disk has disappeared; but there are clear traces of its original outline. Acc. No. 06.1229.

767 On the cover is a relief of the head of a woman, profile to left. Her hair is carried back from her forehead in parallel waves, which are commonly known as the "melon" style, and gathered in a knot behind; it is encircled by a broad fillet decorated with incised patterns. She wears an earring of the open ring type ending in an animal's head.

The detailed modelling of the eye and the firmness of the chin lend a certain individuality to the face of this relief. It is probably a work of the latter part of the fourth century B.C. For a similar mirror see H. B. Walters, British Museum Catalogue of Bronzes, No. 3211, pl. XXXII.

Encircling the design is a band ornamented with a rope pattern. The

cover has a rim which fits on the bevelled edge of the mirror disk. The latter is provided with a cylindrical rim below, and has concentric mouldings

GREEK MIRRORS

on its under side. On the outside of both rims are moulded bands. There is a suspension ring above.

Diameter, 61 in. (15.8 cm.). Purchased in 1907. For the provenance see No. 760. Published by E. R[obinson] in the Museum Bulletin, April, 1908, p. 70, fig. 4. Patina bright green with patches of blue on the interior. The head has been slightly restored; parts of the upper lip, the two lowest waves of the hair, with the knot, and the base of the neck being modern. The suspension ring has been broken and reattached, with slight restorations in plaster. The hinge



707

is missing, but there are clear traces of its original outline. Acc. No. 07.258.

775 On the cover is a relief of Eros represented as a nude, chubby infant of Hellenistic type with wings spread. He is seated on rocky ground holding up in his left hand a slender oval object. His right hand, now missing, apparently rested on the rock by his side. Behind the head is a cluster of akanthos leaves. Probably third century B.C.



775

Encircling the design are concentric mouldings. The cover has a slight rim which fits on the bevelled edge of the mirror disk. The latter is provided with a cylindrical rim below, decorated with moulded bands. On the under side of the disk are concentric mouldings.

Diameter, 5% in. (13 cm.). Purchased in 1906. Provenance unknown. Mentioned in the Museum Bulletin, February, 1907, p. 18. Patina light green

GREEK MIRRORS

and crusty in parts; on the surface of the mirror there are patches of blue. The bronze of which the relief is made is very thin and the corrosion has broken it open in several places. The parts actually missing are the lower part of the right wing, a small piece of the left wing, the right hand, the front of the left foot, a portion of the rocks, and pieces of the akanthos leaves. There are no remains of the handle or the hinge. Acc. No. 06, 1060 A and B.

776 The cover is missing. On the under side are concentric circles. Diameter, 4% in. (9.7 cm.). Purchased in 1896. Unpublished. Patina green and crusty. Acc. No. G.R. 127.



776

777 The cover is missing. On the under side are concentric circles. Diameter, 45 in. (11.8 cm.). Purchased in 1896. Unpublished. Patina green and crusty. Acc. No. G.R. 128.

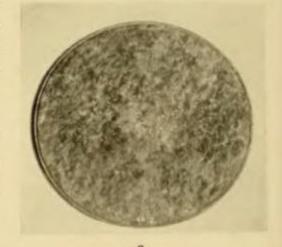
FROM CYPRUS (CESNOLA COLLECTION)

These consist of heavy circular disks, provided with low cylindrical rims.

They were made in pairs, and polished (and sometimes silvered) respectively on the recessed and flat sides, the latter being provided with a bevelled edge, into which the other fitted like a cover. Both polished surfaces were thus protected. The unpolished sides were ornamented with concentric-circle ornaments and concentric mouldings. There are no actual pairs in this collection.

(a) With flat side polished.

780 On the recessed side there are seven concentric-circle ornaments and two concentric mouldings.



780

Diameter, 51 in. (14.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4802. The green patina has been largely removed. The surface is slightly corroded. Acc. No. C.B. 138.

GREEK MIRRORS

781 On the recessed side are concentric mouldings.

Diameter, 41 in. (11.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4803. The green patina has been partly removed. Acc. No. C.B. 161.

782 On the recessed side are concentric mouldings.

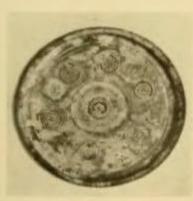
Diameter, 4% in. (11.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4804. The green patina has been partly removed. Acc. No. C.B. 151.

783 On the recessed side are concentric mouldings.

Diameter, 4½ in. (11.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4805. The green patina has been partly removed. There is a hole in the disk. Acc. No. C.B. 158.

784 On the recessed side are seven concentric-circle ornaments and two concentric mouldings.

Diameter, 4 % in. (11.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4806. The green patina has been removed in places and the surface is somewhat encrusted. Acc. No. C.B. 137.



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787



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785 On the recessed side are seven concentric-circle ornaments and two concentric mouldings.

Diameter, 4½ in. (11.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4807. The green patina has been almost entirely removed and there are several holes in the disk. Acc. No. C.B. 140.

786 The disk has no bevelled edge. There are two concentric mouldings.

Diameter, 2¹¹/₁₆ in. (6.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4808.

GREEK MIRRORS The green patina has been partly removed and the surface is slightly corroded. Acc. No. C.B. 147.

- (b) With recessed side polished
- 787 On the flat side are concentric mouldings. Illustrated, p. 269.

 Diameter, 5\frac{7}{8} in. (15 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4809.

 The green patina has been largely removed and the surface is slightly corroded.

 Acc. No. C.B. 144.
 - 788 On the flat side are concentric mouldings.

Diameter, 5\frac{3}{4} in. (14.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4810. The green patina has been largely removed and the surface is slightly corroded. Acc. No. C.B. 139.

789 A swinging handle is attached to the disk by means of attachments in the form of bulls' heads. On the flat side are concentric mouldings. Illustrated, p. 269.

Diameter, 4\frac{3}{6} in. (11.1 cm.). Length, with handle, 6\frac{1}{1} in. (15.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4811. Illustrated in the Cesnola Atlas, III, pl. LXI, 1, 2; L. P. di Cesnola, Cyprus, pl. IV, where it is said to have come from Dali. The green patina has been partly removed and the surface is slightly corroded. Acc. No. C.B. 149.

790 On the flat side are concentric mouldings.

Diameter, 3 ³ in. (8.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4812. The green patina has been largely removed and the surface is slightly corroded. Acc. No. C.B. 159.

791 On the flat side are concentric mouldings.

Diameter, 215 in. (7.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4813. The green patina has been largely removed and the surface is slightly corroded. Acc. No. C.B. 157.

792 On the flat side are concentric mouldings.

Diameter, 215 in. (7.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4814. The green patina has been partly removed and the surface is slightly corroded. Acc. No. C.B. 160.

793 On the flat side are concentric mouldings.

Diameter, 215 in. (7.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4815. The green patina has been largely removed and the surface is slightly corroded. Acc. No. C.B. 162.

ETRUSCAN MIRRORS

For Etruscan Mirrors in general see

E. Gerhard, Etruskische Spiegel I-IV, 1843-1867; V, by A. Klügmann und G. Körte, 1884-1897.

A. de Ridder, Daremberg et Saglio, Dictionnaire, speculum, pp. 1427 ff.

K. Schumacher, Eine praenestinische Ciste in Karlsruhe, 1891, p. 20 f.

G. Matthies, Die praenestinischen Spiegel, 1912.

P. Ducati, Contributo allo studio degli specchi etruschi figurati, in Mitteilungen des archäologischen Instituts in Rom, 1912, pp. 243 ff.

J. Martha, L' Art étrusque, 1889, pp. 542 ff.

A. Furtwängler, Antike Gemmen, III, p. 189.

There are three types of Etruscan mirrors, corresponding to those prevalent among the Greeks; namely, mirrors with handles, mirrors with stands, and mirrors with covers.

I. MIRRORS WITH HANDLES

Mirrors with handles form by far the most numerous class, almost two thousand of them having already been unearthed. Their chief interest lies in the decorations which ornamented the backs of the mirror-disks, which were generally incised, and sometimes executed in relief (for the latter cf. e.g. H. B. Walters, Catalogue of Bronzes in the British Museum, pl. XVIII).

The time of their manufacture extended from the sixth to the third century B.C., and within this period the shape of the mirrors underwent certain important modifications. At first, that is, at the end of the sixth century and during the fifth century B.C., the mirror disk is round and heavy and is provided with a tang, which either projects directly from the disk or has an intervening attachment (cf. e.g. mirrors found in the Certosa cemetery, A. Zannoni, Scavi della Certosa, pls. XX, sep. 39; XXXXIII, sep. 86; XLIX, sep. 101; LXXXVI, sep. 252). At the end of the fifth century and during the fourth century the tangs become gradually longer and wider and the attachments larger; the mirror-disk itself grows lighter and is generally slightly convex, with the rim bent up on the back or concave side to protect the incised design (cf. L. A. Milani, Monumenti scelti, pp. 8 ff., III-V, and text 15, fig. 7, pl. V, 17, where a mirror of this type is stated to have been found in a grave at Populonia which can be dated about 400 B.C.). Toward the end of the fourth century and during the third century B.C. the form again changes. The handle, which was heretofore formed by a tang ETRUSCAN MIRRORS

ETRUSCAN MIRRORS inserted in a wooden or bone covering, now is cast in one piece with the disk and terminates generally in the head of an animal. The attachment is now strongly curved outward, and the disk is sometimes round, sometimes pear-shaped (cf. e.g. E. Gabrici, Necropoli di età ellenistica a Teano dei Sidicini, Monumenti antichi, XX, 1910, p. 135, fig. 103, where a mirror of this form is said to have been found in the necropolis of Teanum, which belongs to the second half of the fourth century B.C.).

Mirrors with handles cast in one piece with the disk have been found chiefly at Praeneste (cf. D. Vaglieri, Notizie degli scavi, 1907, figs. 18-23, pp. 479-481), and were therefore probably both invented and mainly manufactured there. Though in many respects to be distinguished from the genuine Etruscan products, they must still be regarded as intimately connected with them (cf. G. Matthies, Die praenestinischen Spiegel, especially

pp. 57 ff.).

The subjects represented on the mirrors are almost entirely based on Greek mythology, native legends being rarely treated (for isolated examples cf. Bullettino, 1868, p. 216; Annali dell' Instituto, 1879, p. 38; Monumenti dell' Instituto, XI, pl. III). This fact shows the close dependence of Etruscan artists on Greek models. It has often been pointed out that these models must have been chiefly the designs on Greek vases, since Greek mirrors with incised decorations are not so common. But though vases which were imported in such quantities into Etruria naturally must have supplied many ready-made motives, the Etruscan artist would not confine himself solely to these, but borrow freely from all Greek works at his disposal. Round the design is generally a floral wreath, while the attachment is also variously decorated.

For the question of the technique of the engraved designs cf. Introduc-

tion pp. xxiiff.

The execution of the scenes on these mirrors is often very coarse and cursory. Sometimes, however, they are of great beauty (cf. e.g. No. 814 of our collection) and approximate so closely to the pure Greek style that they must either have been executed by Greeks residing in Etruria, or at any rate by artists who were thoroughly imbued with the Greek spirit.

An interesting feature of these mirrors is the fact that inscriptions are often added to the scenes, generally giving the names of the various personages represented (a custom probably borrowed from Greek vase-paintings), rarely that of the artist (cf. G. Matthies, op. cit., p. 47 f.). In the earlier examples they are Etruscan, both in script and in form, and occur with great frequency (cf. E. Gerhard, Etruskische Spiegel IV, pp. 100 ff.,

V, p. 233 f.). Later, in the Praeneste specimens, they become rare and are in Latin, which was the language current in that district (cf. Matthies, op. cit., pp. 44 ff.; E. Gerhard, op. cit. IV, p. 100, V, p. 235).

ETRUSCAN MIRRORS

FIFTH TO FOURTH CENTURY B.C.

The following mirrors, which are all cast, are provided with a tang for insertion in a wooden or bone handle (preserved in No. 798).



797

797 The engraved design represents Aphrodite persuading Helen to join Paris. In the centre stands Aphrodite identified by her Etruscan name Turan (MAGVT) inscribed at her left. She turns toward Helen holding her coaxingly by the chin. Helen (IAMIJ) is seated on a rock and seems to resist the persuasions of Aphrodite. With one hand she is holding the goddess by the wrist to push her gently aside; the other she is hiding behind her back, either refusing to yield it to the goddess, or perhaps because

ETRUSCAN MIRRORS she does not want to accept a gift which Aphrodite may have held in her proffered right (this hand and the object which it possibly held have been mostly effaced). Behind Aphrodite, Paris or Alexander (301137)(A) is seated on a rock, leaning on a staff upon which he rests his chin, quietly watching the scene. He wears a mantle which leaves most of the upper part of his body uncovered. Aphrodite and Helen both wear a long-sleeved chiton, a himation, a diadem, earrings, a necklace, and bracelets. Around the design is an ivy-wreath; on the attachment are a palmette and scrolls; a palmette is also engraved at the bottom of the front or mirror side; and along the edge is a tongue pattern. The mirror disk is flat, with the edge slightly bent up on the back or engraved side.

The drawing of the design is of great beauty, and was probably closely copied from a Greek original.

The same subject is represented on other mirrors, but these are greatly inferior in execution (cf. E. Gerhard, Etruskische Spiegel, pls. CXCVII and CXCVIII).

Length, with handle, 9½ in. (24.0 cm.). Diameter, 6½ in. (15.4 cm.). Presented by Henry G. Marquand, 1897. From Perugia. Published by A. Klügmann und G. Körte in Gerhard, Etruskische Spiegel, V, pl. 107 and p. 140. Patina green, hard, and smooth. The handle in which the tang was inserted is missing. Acc. No. G.R. 131.

The engraved design represents Athena between Thalna and Sime. In the centre stands Athena, fully armed, identified by her Etruscan name Menrva (ADDN3M). Before her is a nude female figure with averted head, inscribed Thalna (ANNAO). She is seated on her drapery, a fold of which she clasps between her knees. Behind Athena is a nude Satyr, inscribed Sime (3MI), holding a thyrsos, and also turning his head away from Athena. The latter wears an Attic helmet with upturned cheekpieces, the aegis, a long sleeveless chiton, a necklace, earrings, and bracelet. In one hand she holds a spear, in the other a round shield. Thalna has earrings, necklace, bracelet, and diadem. All three figures wear low shoes. Between Athena and the Satyr is a flower on a long stem. The design is encircled by a garland of ivy, terminating in a design of palmette and volutes on the attachment. The mirror disk is slightly convex and has beading along the edge. The rim is sharply bent up on the back or engraved side. The handle, of bone, in which the shaft was inserted is still preserved.

The drawing, though more careful than on the average Etruscan mirror, is somewhat mannered.

Sime, as the name of a Satyr, occurs in other cases; cf. E. Gerhard,

Etruskische Spiegel, IV, pl. CCXCIX. Many identifications have been

suggested for Thalna, e.g. Artemis, Thallo (the goddess of growth), and Flora; cf. Gerhard, Etruskische Spie-

gel, IV, pl. CCCX, and p. 53.

Length, with handle, 11 16 in. (24.9 cm.). Diameter, 613 in. (17.3 cm.). Presented by Henry G. Marquand, 1897. From Chiusi. Described by A. Klügmann und G. Körte in Gerhard, Etruskische Spiegel, V, p. 215. The green patina has mostly been removed from the surface. Acc. No. G.R. 135.

799 The engraved design represents Peleus surprising Thetis at her toilet. Thetis (21030) is standing in the centre arranging her hair with one hand and with the other holding by the handle a mirror in which her face is shown in reflection. Seated in front of her is another woman, inscribed Calaina (ANIAJA), who is looking up, as if conversing with Thetis. Both are absorbed in their own doings and seem quite unconscious of Peleus (FELE), who is approaching cautiously from the left, with hands outstretched as if ready to seize the goddess. On the floor are placed a basket with perfume bottles and dipping-rod, a folded garment, and a pair of shoes. Thetis has a light mantle with ornamented border thrown over her shoulders, which leaves the right side of her body bare, a diadem, a necklace, and bracelets. Calaina wears a long-sleeved chiton, a himation with embroidered border, sandals, and a diadem. In

ETRUSCAN MIRRORS



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799

her left hand she holds a necklace or bracelet with pendants; in her right

ETRUSCAN MIRRORS a small round object. Around the design is a thick wreath of ivy-leaves and berries with two clusters of berries at the top and a floral ornament at the bottom. In the exergue is a fox (?) lying down; on the edge a tongue-pattern and beading; at the bottom of the front or mirror side is an ornament of palmettes and scrolls. The mirror disk is flat, with the rim turned up on the back or engraved side.

The execution of the design, which is deeply incised, is careful and life-like. The subject of Peleus lying in wait for or pursuing Thetis is depicted on several Greek vases; cf. the list given by B. Graef in Jahrbuch des archäologischen Instituts, I, p. 201. The representation which comes closest to our scene is on a pelike from Kameiros (cf. A. Salzmann, Nécropole de Camirus, pl. 58), where Peleus is surprising Thetis in her bath. The name Calaina is doubtless derived from the Greek $\Gamma \alpha \lambda \dot{\eta} \nu \eta$, which occurs as the name of a Nereid.

Diameter, 6% in. (16.2 cm.). Purchased in 1909. Found between Orvieto and Bolsena on the estate of Count Bugiosanti of Orvieto, in whose possession it was in 1878. Published by A. Klügmann und G. Körte in E. Gerhard, Etruskische Spiegel, V, pl. 96, p. 123, and by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, p. 95 f. See also F. von Duhn, Bullettino dell' Instituto, 1878, p. 139; Notizie degli scavi, 1877, p. 261; A. Fabretti, Corpus inscriptionum italicarum, Appendix, No. 651. The olive-green patina has been mostly removed from the surface of the design; the mirror side is largely encrusted. The tang with the attachment is missing. Acc. No. 09.221.16.

800 The engraved design represents Odysseus attacking Circe. A bearded man, identified by the inscription as Odysseus (3TYOV), is attacking with drawn sword Circe (CED(A), who is seated on a chair in the centre and is raising both hands in supplication. On her other side stands Elpenor (NVOA7131), armed with bow and arrow, with which he is threatening the sorceress. In the foreground is one of Odysseus's companions partly transformed into a pig, only the hind legs retaining human shape. Odysseus wears a chlamys fastened at his throat and leaving the front part of his body bare. In his right hand he holds the sword with which he is attacking Circe, in his outstretched left the sheath. Circe is wearing a long-sleeved chiton, a himation, sandals, a necklace, and bracelets. Elpenor has a chlamys and a crested helmet. Encircling the design is an ivy-wreath, with a cluster of berries at the top. At the bottom of the front or mirror side is an ornament of palmettes and scrolls; along the edge, beading. The mirror disk is slightly convex, with the edge bent up a little on the back or engraved side.

The presence of Elpenor in this scene as the companion who escaped the wiles of Circe and helped Odysseus to save his friends, is contrary to the

ETRUSCAN MIRRORS

story as told in Homer's Odyssey (E 135 ff.), where that rôle is assigned to Eurylochos. The Etruscan artist was evidently not concerned about having his representation archaeologically correct; he needed another figure on the right to balance Odysseus on the left, and he supplied him with the name of Elpenor, as one he remembered to be associated with Odysseus.

The drawing of the scene on this mirror is of great delicacy and spirit. The subject occurs not infrequently on Greek vases (cf. Seeliger, Roscher's Lexikon, Kirke, p. 1197 f.). For similar representations on Etruscan mirrors see especially E. Gerhard, Etruskische Spiegel, IV, C D III (1), which



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is almost identical with ours, differing only in small details, such as the shape of Elpenor's helmet, the position of the inscriptions, the decoration on the chair, etc.; and one in the Louvre (E. Gerhard, Etruskische Spiegel, IV, C D III (2)).

Length, with handle, $8\frac{11}{16}$ in. (22 cm.). Diameter, $6\frac{1}{2}$ in. (16.5 cm.). Purchased in 1909. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, pp. 95, 99, fig. 8. Patina green. The design has been picked out with white paint in the Museum to make it clearer. The handle, in which the tang was inserted, is missing. Acc. No. 09.221.17.

801 The engraved design represents Bellerophon slaying the Chimaera. Bellerophon, mounted on Pegasos, has already transfixed with one lance the goat's neck of the Chimaera, and is plunging another into the mouth of its lion's head. Bellerophon wears a chlamys which is flying behind him. Pegasos has an elaborate bridle. On the background are drawn various objects to fill the spaces not taken up by the design, such as ornamental stars, flowering plants, and a bird walking along a rock. The design is encircled by a loose ivy-wreath, springing from a palmette on the attachment. The mirror disk is flat, with the edge slightly bent up on the back or engraved side.

ETRUSCAN MIRRORS The execution of the design is fair and animated. Noteworthy is the representation of Chimaera as female, with udders, which is contrary to

the usual custom in Greek art. For other instances of a female Chimaera see a Melian terracotta relief (C. O. Müller—F. Wieseler, Denkmäler der alten Kunst, pl. XIV), and coins from Sikyon (P. Gardner, Types of Greek coins, pl. VIII, 20).

Length, 9 in. (22.8 cm.). Diameter, 6\(^3\) in. (16.2 cm.). Purchased in 1909. In 1879 it was in the possession of Alessandro Castellani. Published by A. Klügmann und G. Körte in Gerhard, Etruskische Spiegel, V, pl. 72, p. 89, and described by G. M. A. R[ichter] in the Museum Bulletin, April, 1910, p. 96. The patina, green and crusty, has mostly been removed from the surface of the design. The design has been picked out with white paint in the Museum to make it clearer. The handle, in which the tang was inserted, is missing. Acc. No. 09.221.15.



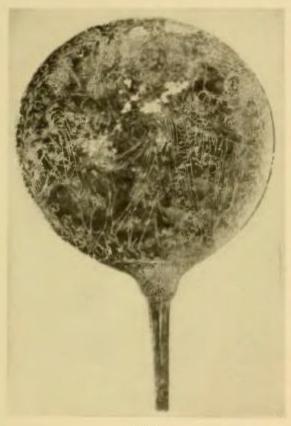
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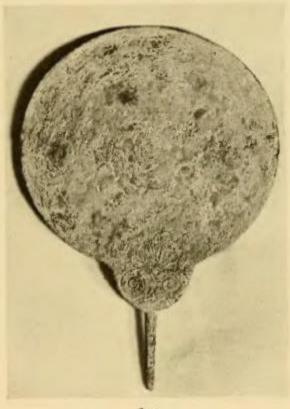
802 The engraved design represents Admetos and Alkestis kissing each other. A youth identified by the inscription as Admetos (371MTA), and a fully draped woman inscribed Alkestis (13773) JA) are holding each other in an affectionate embrace. As a sign of their union a chain is hung around both figures. To the right a girl, clothed in a long-sleeved chiton, is applying perfume to Alkestis's hair by means of a little stick (dipping-rod) from the alabastron which she holds in her left hand. (For figures with alabastra and dipping-rods cf. E. Gerhard, Etruskische Spiegel, IV, pl. CCCXXII; V, pl. 22, etc.) On the left a nude youth, standing with his back toward the spectator, is on the point of departing. He has swung a chlamys over his left shoulder; in one hand he carries a pair of shoes by their lacings, in the other he holds up a short-handled instrument ending in seven prongs (a harpago? cf. No. 665), around which is twisted a long flexible object of indefinable character. Admetos wears a himation which falls from his left shoulder and is draped around the lower part of his body. He has sandals on his feet and on his head a diadem decorated with a design like a figure 8. Alkestis wears a long-sleeved chiton, a himation, sandals,

a necklace, earrings, and a crown or diadem. Encircling the design is an ivy wreath; on the attachment a design of a palmette and scrolls; on the edge beading. The mirror disk is flat and only slightly turned up on the back or engraved side.

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The drawing is free and rather better than the average. Among Etruscan works there are many similar representations of two figures embracing, though this is the only mirror in which the names Atmite and Alcestei appear. (For their occurrence on an Etruscan vase with this subject see G. Dennis, Cities and Cemeteries of Etruria, II, frontispiece.) In the majority of instances the figures are inscribed Atunis and Turan, i.e. Adonis and Aphrodite; cf. E. Gerhard, Etruskische Spiegel, I, pls. CXI, CXII; IV, pl. CCCXXII; V, pls. 23-25; and it is probable that these scenes served





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as prototypes for the representation of other couples (cf. E. Gerhard, Etruskische Spiegel, V, p. 35). Where, as in the present case, the principal figures are Admetos and Alkestis, the probability that the scene represents their parting at once suggests itself.

Length, 1013 in. (25.8 cm.). Diameter, 61 in. (16.5 cm.). Purchased in 1896. From Cività Castellana. Published by A. Klügmann und G. Körte in E. Ger-

ETRUSCAN MIRRORS hard, Etruskische Spiegel, V, p. 217. The patina, smooth and green, has been almost entirely removed from the surface. The handle in which the tang was inserted is missing. Acc. No. G.R. 132.

813 The mirror is undecorated, except for a tongue pattern on the edge with beading above, and a design of palmette and scrolls at the bottom of the mirror side. Illustrated, p. 279.

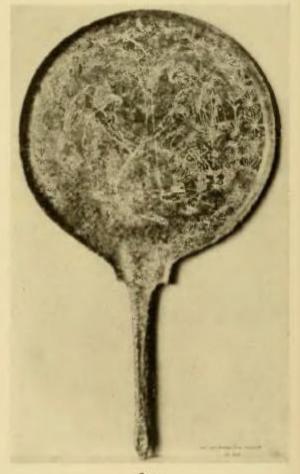
Length, 8\frac{3}{6} in. (21.2 cm.). Diameter, 5\frac{15}{6} in. (15 cm.). Purchased in 1896. Provenance not known. Unpublished. Patina green with patches of blue, and crusty in places. The handle in which the tang was inserted is missing. Acc. No. G.R. 129.

FOURTH TO THIRD CENTURIES B.C.

The following mirrors all have an ornamented handle cast in one piece with the disk. The handle terminates below in an animal's head (deer²).

814 The engraved design represents a charming genre scene of Aphrodite fishing with Eros aiding her. The landscape is suggested by the rocks

on which the goddess is seated, the palm tree between her and Eros, and the flowering plants in the background. Aphrodite rests her left hand on the rock at her side and holds a fishing-rod in her right. Eros, who stands before her, is taking hold of the same rod with both hands, evidently helping the goddess to pull out the fish which has just caught the bait. At the edge of the water is a small cuttle-fish. A dove is perched on Aphrodite's shoulder. Aphrodite has short curly hair and somewhat puffy cheeks; she wears a long-sleeved chiton, sandals, a necklace, and bracelets. Eros is nude and wears over his left shoulder a girdle on which beads are strung. Around the design is a border of laurel leaves and berries. At the bottom of the front or mirror side an ornament of palmettes and scrolls; around the edge a



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tongue pattern. The mirror disk is flat and turned up on the back or engraved side.

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The drawing is very graceful and lifelike and, if not executed by a Greek artist, was certainly directly inspired by a Greek original.

For other Praenestine mirrors with detailed landscape rendering cf. G. Matthies, Die praenestinischen Spiegel, p. 67 (his group A II). For representations of fishing-scenes in Greek art cf. P. Hartwig's publication of a kylix in the Museum of Fine Arts, Boston, in his Griechische Meisterschalen, p. 54, pl. 5, and his references to similar scenes.

Length, 13% in. (33.3 cm.). Diameter, 7% in. (18 cm.). Purchased in 1907. Provenance unknown. Published by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, pp. 89, 90, fig. 1. Patina green and crusty; this has been removed from several parts of the design. There was a break across the bottom of the disk which has been repaired. A portion of the border is obliterated. Acc. No. 07.260.

817 The engraved design represents the release of Prometheus. In the centre stands Prometheus (30AWV01) with an expression of pain on his face; he is in a drooping attitude, and has both arms extended, one of which he leans on a youth to his right (3) A1723, Esplace), the other on Athena (AZQUAW. Menrya) to his left. Next to Athena is Herakles (31) Q 3 B. Hercle) seated on his lion-skin and looking down at the eagle which he has just killed and which is lying prostrate at the feet of Prometheus. The youth Esplace is probably to be identified with Asklepios, the god of healing, especially as he appears to be engaged in bandaging the wounds of Prometheus and has a table by his side with a vase presumably containing some ointment. Prometheus is nude except for a mantle which falls over his right leg; he is bearded and wears a fillet. Askle-



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ETRUSCAN MIRRORS pios wears a chlamys falling loosely over his shoulders, a fillet, and shoes. Athena has a long, sleeveless chiton, the aegis, a plumed helmet, and earrings. Herakles is nude; he has his club resting against his right leg and what appears to be his quiver hanging from a strap on his left side. The background is occupied by an Ionic façade and the field is punctured. Encircling the design is a thick laurel wreath tied at four places. The inscribed names are placed in the border above the corresponding figures. On the mirror side is the inscription (AMIOVM) Suthina in large and deep-cut letters (cf. p. 182).

The execution of this mirror is fair, but the languid figures and rather carelessly drawn features of the persons represented are characteristic of the decadent period to which it belongs.

Representations of the release of Prometheus are not uncommon in ancient art, but the moment usually chosen in these is the actual killing of the eagle by Herakles (see K. Bapp, Roscher's Lexikon, under Prometheus, 3089 ff.). Prometheus released from his fetters and surrounded by his saviour and protectors is a more infrequent scene. For a mirror with a similar representation, in relief, see E. Gerhard, Etruskische Spiegel, II, pl. CXXXVIII.

Height, 11 in. (27.8 cm.). Diameter, 516 in. (14.5 cm.). Purchased in 1903. Found in an Etruscan tomb at Bolsena belonging to the fourth to third century B.C. (cf. p. 180f.). Published by A. Furtwängler, Sitzungsberichte der kgl. bayerischen Akademie der Wissenschaften, 1905, Heft II, p. 271 (b), fig. 5, pl. VII. The green, crusty patina has been almost entirely removed, exposing the rich golden color of the bronze. Intact. Acc. No. G.R. 447.

818 The engraved design represents the Dioskouroi with two women. Castor and Pollux are represented seated at either end facing each other. Between them are two female figures, each turning toward one of the Dioskouroi. In the background the architrave of a building is indicated, with a wavy line above. Castor and Pollux are recognizable by their Phrygian caps; each has a chlamys thrown over his back and wears high laced shoes. The woman on the right (Aphrodite?) wears a himation which hangs at her back leaving the greater part of the figure nude. She has shoes, a diadem, a necklace, and a cross-belt. The other woman (Helen?), who stands behind her, wears a Phrygian cap and a long chiton. Around the design is a laurel-wreath; on the edge, beading. The mirror disk is convex with the edge turned up on the back or engraved side.

The Dioskouroi represented in the company of two women is a favorite subject on Etruscan mirrors. The execution is generally careless and often coarse. This is one of the better examples. For similar representations see E. Gerhard, Etruskische Spiegel, III, pls. CCLXXVI-CCLXXVIII.

ETRUSCAN MIRRORS

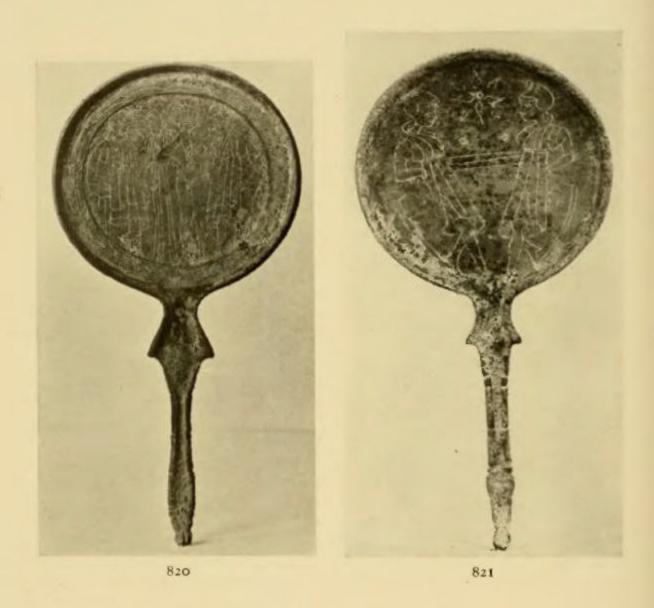
Length, 105 in. (27 cm.). Diameter, 53 in. (13.1 cm.). Purchased in 1896. Unpublished. The patina, brownish, has been mostly removed from the surface of the design. Acc. No. G.R. 133.



819 The engraved design represents the same scene as No. 818, but the execution is very coarse and the following variations are introduced: Castor and Pollux are not seated, but each is leaning against a short pillar with one arm placed behind, and they wear short chitons. The woman on the right has no cross-belt or stephane, and there is no indication of a building. Round the design is a wreath tied in four places; on the edge,

ETRUSCAN MIRRORS beading. The mirror disk is convex, with the edge turned up on the back or engraved side.

Length, $6\frac{7}{8}$ in. (17.5 cm.). Diameter, $3\frac{3}{16}$ in. (8.1 cm.). Purchased in 1896. Unpublished. Patina blue-green and crusty. Acc. No. G.R. 122.



820 The engraved design represents the two Dioskouroi, a woman, and a youth (one of the Cabeiri?). As in No. 819, each of the Dioskouroi wears a Phrygian cap, chiton, and high laced shoes, and is leaning against a pillar. The third youth is nude and wears high laced shoes. The woman has a long sleeveless chiton and a Phrygian cap. Behind the heads of the figures is indicated the architrave of a building. Encircling the design is a laurel wreath. On the face of the mirror the word Cragna (AH)AA) is in-

scribed. The mirror disk is convex with the rim turned up on the back or ETRUSCAN engraved side. The execution is coarse.

MIRRORS

For similar representations see E. Gerhard, Etruskische Spiegel, pls. CCLXH-CCLXVII.

Length, 1013 in. (27.5 cm.). Diameter, 516 in. (13.5 cm.). Purchased in 1896. Unpublished. The patina, blue-green and crusty, has been mostly removed from the design. Acc. No. G.R. 126.

821 The engraved design represents the two Dioskouroi, who stand facing each other with crossed legs and one hand placed on hip. They wear short girt chitons and Phrygian caps. Behind each stands a round shield. Between the two figures is a curious horizontal object represented by three lines, which occurs often on similar scenes and has been interpreted as crossbeams (cf. E. Gerhard, Etruskische Spiegel, III, p. 35). Above this object are a large star and two small balls. The mirror disk is convex, with the rim turned up on the back or engraved side.

The execution is careless. For similar representations see E. Gerhard, Etruskische Spiegel, I, pls. XLV and XLVI.

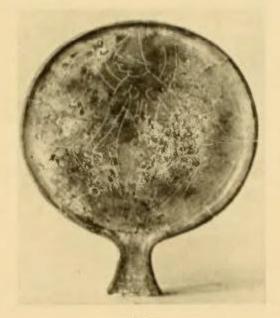
Length, 81 in. (21.6 cm.). Diameter, 41 in. (10.5 cm.). Purchased in 1896. Unpublished. The patina, bluish-green and crusty, has been mostly removed from the surface of the design. Acc. No. G.R. 124.

822 The engraved design represents a winged Lasa. She is nude and wears a Phrygian cap and shoes. In her left hand she has an alabastron;

in her right a little stick which she holds between her thumb and forefinger. From the bottom rays shoot up into the design. On the upper end of the handle is a lotos flower. The edge is beaded. The execution is careless.

For similar representations see E. Gerhard, Etruskische Spiegel, I, pls. XXXI-XXXVI.

Length, 55 in. (14.3 cm.). Diameter, 416 in. (11.5 cm.). Purchased in 1896. Provenance not known. Unpublished. Patina olivegreen, hard, and smooth. The lower part of the handle is missing and there are several cracks in the mirror. Acc. No. G.R. 123.



822

ETRUSCAN MIRRORS 827 The engraved design on the back represents the union of Juno and Hercules. Jupiter is seated in the centre. With his right hand he has taken hold of Juno to push her gently toward Hercules, who is coming to meet her. Jupiter wears a himation, or mantle, which has fallen from his

shoulders leaving the torso nude. Juno wears a chiton, shoes, and bracelets; in one hand she holds an olive branch, the other is placed on Jupiter's shoulder. Hercules, who is youthful and beardless, grasps the club in one hand; he is nude but carries a chlamys (not the lion's skin) over his left arm. All three figures have their names inscribed in Latin (IOVEI, IVNO, HERCELE). Between Jupiter and Juno is placed a female herma, between Jupiter and Hercules a phallus. The curious wavy lines about the heads of the figures are probably meant to represent clouds, indicating that the scene of action is Olympos. Around the design is an ivy wreath; on the edge a tongue pattern. The mirror disk is convex, with the edge turned up on the back or engraved side.

The subject goes back to a Latin, not a Greek, origin. We learn from a number of statements of Latin au-



827

thors, as well as from several representations, that among the Romans Hercules and Juno were closely allied as deities of matrimony (cf. R. Peter in Roscher's Lexikon, pp. 2258–2265). It is in this character that they are here shown.

The execution of this mirror is very coarse and its interest is purely mythological and epigraphical.

On the subject of Latin inscriptions appearing on finds from Praeneste, cf. introductory note on mirrors p. 273.

Length, with handle, 123 in. (31.4 cm.). Diameter, 65 in. (16.8 cm.). Purchased in 1896. Provenance not known. This appears to be identical with a

mirror formerly in the Musco Kircheriano and published as follows: E. Gerhard, Etruskische Spiegel, II, pl. CXLVII; III, p. 138 f.; Museum Kircherianum, I, 13, 1; L. Lanzi, Saggio di lingua Etrusca, 2, 198, pl. 10, 3; A. L. Millin, Galerie mythologique, pl. 119, 463; E. Gerhard, Annali dell' Instituto XIX, 1847, pl. T, p. 331 f.; Die Gottheiten der Etrusker, pl. I, 3; O. Jahn, Ficoronische Cista, p. 58; F. W. Ritschl, Priscae latinitatis monumenta epigraphica, pl. 1, G; R. Peter, Roscher's Lexikon, Hercules p. 2259; J. H. Hild, Daremberg et Saglio, Dictionnaire, under Junones, p. 691, fig. 4190. For the inscription see Corpus Inscriptionum Latinarum, 1, 56. The patina, green, has been entirely removed from the design; otherwise the mirror is intact. Acc. No. G.R. 134.

ETRUSCAN MIRRORS

II. MIRRORS WITH STANDS

These follow the Greek models in that the support consists generally of a female figure (cf. e.g. H. B. Walters, Catalogue of Bronzes in the British Museum, Nos. 548 ff.), rarely of a male figure (cf. e.g. Walters, op. cit., No. 553), with lions and sphinxes sometimes introduced on each shoulder. They begin in the archaic period but continue to later times.

There are no examples in our collection.

III. MIRRORS WITH COVERS

Their form is the same as that of the Greek specimens, from which they are evidently copied (cf. J. Martha, L'Art étrusque, pp. 542 ff. and the references there quoted).

There are no examples in our collection.

ROMAN MIRRORS

For Roman Mirrors in general see

ROMAN MIRRORS

A. de Ridder, Daremberg et Saglio, Dictionnaire, speculum, p. 148 f. A. Héron de Villefosse, Le Trésor de Boscoreale, in Monuments Piot, V, pp. 186 ff.

In Roman times the three types of mirrors prevalent among the Greeks and Etruscans continued to be made, with certain important modifications. Rectangular mirrors were now used side by side with the rounded variety (cf. No. 840), and small lead mirrors with glass were introduced for the first time (cf. e.g. an example in the Cesnola Collection, J. L. Myres, Cesnola Handbook, No. 5975; E. Michon, Bulletin archéologique, 1909, pp. 231-250, figs. 1-6). The borders of the mirrors, which are now sometimes cast separately from the disk, are often indented in various ornamental ways (cf.

ROMAN MIRRORS Monuments Piot, V, pl. XIX and fig. 46, p. 189); or worked in relief (cf. e.g. A. de Ridder, Daremberg et Saglio, Dictionnaire, speculum, p. 1429, fig. 6537; and an unpublished example in the British Museum with a beautiful design of peacocks and vines); or supplied with a series of perforations (cf. Nos. 830–833). Engraved designs disappear on the mirrors with handles, and concentric circles form their only decoration (cf. Nos. 830 ff.). The mirror supports are sometimes in the form of statuettes (cf. A. Mau, Pompeii, p. 372, fig. 206 a; E. Babelon et J.-A. Blanchet, Bronzes antiques de la Bibliothèque Nationale, No. 1358), but, like the handles, are often of complicated designs. The covers of the mirrors are sometimes surmounted by coins (cf. A. de Ridder, op. cit., p. 1429). It is also noteworthy that silver mirrors become more popular during the Imperial period (cf. No. 07.286.127 in the Gold Room [Gallery C. 32]), though they were probably never so common as the enthusiastic Pliny would lead us to believe (cf. Pliny, XXXIII, 45 f., and A. de Ridder, op. cit., p. 1429).

FROM CYPRUS (CESNOLA COLLECTION)

These consist of thin disks, without rim or flange, and are decorated with concentric mouldings on the back. Round the edge they are generally perforated with small holes. Handles of the type of Nos. 836, 837 were apparently used with these mirrors, being soldered to the disks.

For mirrors similarly perforated round the edge cf. e.g. Monuments Piot, V, p. 191, 5.

(a) Perforated with small holes round the edge

830 There are two concentric mouldings on the back.

Diameter, 4½ in. (10.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4816. The green patina has been mostly removed. The surface is somewhat corroded. Some pieces along the edge are missing. Acc. No. C.B. 154.

831 There are two concentric mouldings on the back.

Diameter, 3% in. (8.6 cm.). J. L. Myres, Cesnola Handbook, No. 4817. Illustrated in the Cesnola Atlas, III, pl. LX, 1. The green patina has been largely removed. The surface is somewhat corroded and encrusted. Acc. No. C.B. 153.

832 There are two concentric mouldings on the back.

Diameter, 3¹/₈ in. (7.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4818. The patina has been largely removed. The surface is somewhat corroded, and a piece along the edge is missing. Acc. No. C.B. 155.

833 There are two concentric mouldings on the back.

ROMAN MIRRORS

Diameter, 214 in. (7.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4819. The green patina has been largely removed. The surface is somewhat corroded and a piece along the edge is missing. Acc. No. C.B. 152.

(b) Not perforated

834 There are two concentric mouldings on the back.

Diameter, 376 in. (8.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4820. The patina has been largely removed and the surface is somewhat corroded. Acc. No. C.B. 145.







834

835

Diameter, 2 in. (5.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4821. The patina has been partly removed and the surface is considerably corroded. Acc. No. C.B. 143.

836 MIRROR HANDLE. The shaft, which is decorated with two

moulded rings, is surmounted by two arms, with a pointed attachment in the centre, to which the mirror was soldered.

This type of handle was used with mirrors of the preceding type (Nos. 830 ff.) and belongs to the Roman period.

Length, 34 in. (9.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4822. From Cyprus. Cesnola Collection. The green patina has been partly removed. The surface is slightly corroded. Acc. No. C.B. 227.



837 MIRROR HANDLE, similar to the preceding.

816

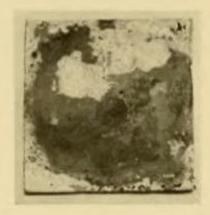
Length, 34 in. (9.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4823.

Roman The green patina has been largely removed. The surface is slightly corroded. Mirrors Acc. No. C.B. 232.

840 PLAIN RECTANGULAR PLATE of oblong shape.

This plate probably served as a mirror in Roman times. On the subject of rectangular mirrors cf. A. de Ridder, Daremberg et Saglio, Dictionnaire, speculum, p. 1429. In the British Museum is a similar plain rectangular mirror from Halikarnassos.

Length, 61% in. (17 cm.). Width, 61 in. (15.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4898. The smooth, light green patina has been partly removed. The surface is corroded in places. Acc. No. C.B. 412.



840

CISTAE OR TOILET BOXES

Cistae The word cista (κίστη, cista) really means a basket; but as an archaeological term it has been restricted to certain cylindrical utensils, generally of bronze, but sometimes of wood, ivory, or bone.

These cistae have a long history, appearing as early as the seventh century and lasting to the second century B.C. (cf. K. Schumacher, Eine praenestinische Ciste im Museum zu Karlsruhe, pp. 32 ff.). During this time various forms were evolved (cf. Schumacher, loc. cit.; for an example of a cista "a cordoni" in our collection cf. No. 630); but by far the largest number of the extant examples are of a later type dating mostly from the third century B.C. and found chiefly at Praeneste. (For examples of this type found elsewhere cf. A. Mau, in Pauly-Wissowa, Realencyclopädie, cista, 2593 f., who also points out that the employment of similar cistae in Etruria is shown both by the number of feet from cistae found there and by their appearance on the engraved designs of Etruscan mirrors.) This type

CISTAE

consists of a cylindrical, rarely oval, receptacle of bronze, supported on three (if oval on four) feet, and closed by a cover with a handle in the form of one or more figures. At about two thirds of its height (which averaged 7 to 10 in. [20–25 cm.]) was generally attached a row of rings from which chains were suspended to facilitate the carrying of the cista. The feet are in the form of animals' claws or hoofs, often with a scene in relief on the attachment. The sides of the cista were made of one plate of bronze which was bent into the cylindrical shape and soldered at the edges; the bottom was either made of the same piece as the sides, or separately and attached.

The chief interest of these cistae consists in the engraved designs with which they are generally decorated, which comprise decorative borders, as well as figured scenes. The latter are either mythological or every-day scenes, or, and these form the majority, would-be mythological subjects of arbitrarily grouped figures. The design is often partly obscured by the attachments of the rings and of the feet, which were evidently added after the scenes were engraved.

The execution of these designs varies. Sometimes, as in the case of the famous Ficoroni cista in the Museo Kircheriano, they are of great beauty; but often they are very cursory and of little artistic merit. In a few cases the decorations, instead of being engraved, were executed in relief (cf. Mau, op. cit., 2602).

With regard to the use for which these cistae served it is clear, both from the objects found inside them (such as mirrors, strigils, combs, hair pins, rouge pots, etc.) and from the representations of them on mirror scenes, that they served as toilet boxes (cf. Mau, op. cit., 2594).

For cistae in general cf.

- A. Mau, Pauly-Wissowa, Realencyclopädie, cista, 2591 ff. (1899).
- K. Schumacher, Eine praenestinische Cista im Museum zu Karlsruhe (1891).
 - E. Gerhard, Etruskische Spiegel, I, 3 ff. (1843).
 - O. Jahn, Die ficoronische Ciste (1852).
- R. Schöne, Annali dell' Instituto, 1866, pp. 151 ff; 1868, pp. 413 ff. (giving complete list of the 75 cistae then known).
 - J. Martha, L'Art étrusque, pp. 532 ff. (1889).
- F. Lenormant, Daremberg et Saglio, Dictionnaire, cista, pp. 1202 ff. (1887).

There are as yet no cistae with engraved designs of the developed Praeneste type in our collection. The only example we possess is a plain cista with ornamental handle and feet.

CISTAE

845 CISTA. It rests on three feet in the shape of paws surmounted by human busts. The handle on the cover is in the form of a boy, who is

sitting with crossed legs, one hand resting on his right knee, the other holding a small round object by his side. The word Suthina is inscribed both on the cover and on the body of the cista (cf. p. 182).

The decorations are crudely executed.

This cista was found in an Etruscan tomb at Bolsena belonging to the fourth or third century B.C. (cf. p. 180 f.).

Total height, 75 in. (19.4 cm.). Published by A. Furtwängler, Neue Denkmäler antiker Kunst, III, pp. 270, 271, fig. 4. The crusty, green patina has been removed in places. There is a hole in the cover; otherwise the cista is intact. Acc. No. G.R. 446.

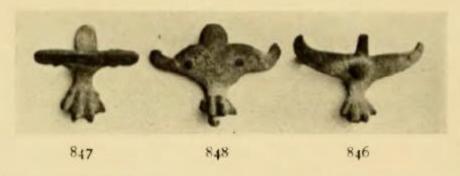


845

846 FOOT OF A CISTA, in the form of an animal's paw resting on a ball,

with a plain attachment above. The attachment is shaped like two wings and has a bronze-headed, iron rivet in the centre; at the back is a projecting piece for the support of the bottom of the cista.

Height, 13 in. (3.2 cm.). Date of purchase uncertain (before 1906). Crusty, green patina with blue patches. Traces of iron rust on the inner side. Acc. No. G.R. 326.



847 FOOT OF A CISTA, in the form of an animal's paw resting on a ball, with a plain attachment in the shape of a floral design above. At the back is a projecting pin for the support of the bottom of the cista.

Height, 2 in. (5.1 cm.). Date of purchase uncertain (before 1906). Crusty, green patina. There is one rivet-hole in the attachment. Acc. No. G.R. 340.

848 FOOT OF A CISTA, in the form of an animal's paw resting on a CISTAE ball, with a plain attachment in the shape of a floral design.

Height, 2 in. (5.1 cm.). Date of purchase uncertain (before 1906). Crusty. green patina with blue patches. There are two rivets in the attachment. Acc. No. G.R. 333.

849 FOOT OF A CISTA, in the form of an animal's paw with an attachment shaped like two wings above. The feathers of the wings are indicated by incised lines. At the back is a projecting piece for the support of the bottom of the cista.

Height, 5% in. (14.9 cm.). Date of purchase uncertain (before 1906). Crusty, green-



ish patina. The surface is considerably encrusted. There is a rivet in the attachment and a rivet-hole in the projection at the back. Acc. No. G.R. 163.

STRIGILS OR SKIN-SCRAPERS

The strigil (στλεγγίς, strigilis) was commonly used both in Greek and Roman times as a bath implement for scraping the body; it was employed by athletes for removing the oil with which they anointed themselves, as well as the dirt and perspiration after exercise. The blade of the strigil is curved and slightly hollowed out inside, with both edges sharpened. Though the general shape remained the same from the first introduction of this implement, probably in the sixth century B.C., down to Roman times, there are slight changes both in the curvature of the blade and in the form of the handle. In the earlier examples the blade is generally only slightly curved, and the handle forms a rounded loop, which is fastened to the blade by a leaf-shaped attachment; the loop is sufficiently wide for comfortable insertion of the fingers. In the Roman examples the handle is generally rectangular and the fingers were placed round it, not inserted in it. The curvature of the blades varies from being very slight to forming an acute angle, but this seems to be independent of the period in which they were made, being dictated apparently rather by individual taste (cf. e.g. examples in this collection). As is natural, various materials were used for strigils. The commonest seem to have been iron

STRIGILS

STRIGILS

and bronze; but examples of silver, electrum, lead, bone, and ivory have also been found (cf. references given by S. Dorigny in Daremberg et Saglio, Dictionnaire, strigilis, p. 1533. For a silver strigil found in an Etruscan tomb of the fourth to third century B.C. cf. p. 181 f.).

The method of employing the strigil is obvious from the shape; it is also shown in a number of monuments where it appears in actual use (cf. e.g. references cited by Dorigny, loc. cit.). It is noteworthy that the strigil was used by women as well as by men (cf. e.g. E. Gerhard, Etruskische

Spiegel, IV, pls. 317, 318; H. B. Walters, Catalogue of Bronzes in the British Museum, No. 665).

Strigils are variously decorated. Sometimes the handle is in the form of a human figure (cf. H. B. Walters, Catalogue of Bronzes in the British Museum, No. 665), or ornamented with moulded or incised designs, or with reliefs; the back of the blade is often fluted.

Inscriptions and stamps are frequent on strigils. The commonest give a proper name, which may be either that of the maker or of the owner (cf. Dorigny, op. cit., p. 1533, Note 15).

For strigils in general cf.

S. Dorigny, Daremberg et Saglio, Dictionnaire, strigilis, p. 1532.

British Museum, Greek and Roman Life, p. 112 (1908). Friederichs, Kleinere Kunst und Industrie im Alterthum, p. 88 (1871).

855 STRIGIL. The blade is broad and is bent to an obtuse angle. The handle, which is in one piece with the blade, forms a wide loop and is fastened to the blade

by a leaf-shaped attachment, riveted on.

Greek, probably fifth century B.C.

Length, 10⁵ in. (27 cm.). Gift of Edward Robinson, 1911. Purchased in Athens. The crusty, greenish pa-

tina has been partly removed. The surface is partly covered with incrustations. Acc. No. 11.107.



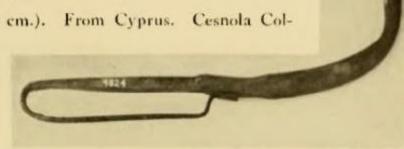
856 STRIGIL. The blade, which is unusually broad, is bent to a right angle. The handle, which is in one piece with the blade, forms a loop and is fastened to the blade by an attachment, soldered on.

STRIGILS

Probably fifth century B.C.

Length, 87 in. (21.4 cm.). From Cyprus. Cesnola Col-

lection. cf. J. L. Myres, Cesnola Handbook, No. 4824. Crusty, green patina. Part of the attachment of the handle is missing. blade may have been bent. Acc. No. C.B. 204.



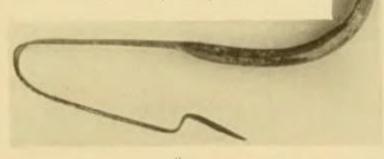
856

857 STRIGIL. The blade is broad and bent to a right angle.

The handle, which is in one piece with the blade, forms a loop and is fastened to the blade by an attachment. This attachment was soldered on, but is now detached. On the handle is a stamp representing a Nereid riding on a sea-horse and carrying the shield of Achilles.

Nereids bringing the armor fashioned by Hephaistos to

Achilles formed a favorite subject in Greek art, though the incident is not mentioned in literature. Such representations became especially popular after the middle of the fourth century (cf.



857

Weizsäcker, Roscher's Lexikon, Nereiden, §§223 ff., and H. Heydemann, "Nereiden mit den Waffen des Achill," in the Gratulationsschrift der Universität Halle zum 50 jährigen Jubiläum des archäologischen Instituts).

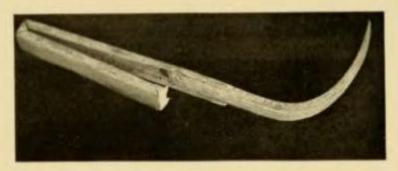
Probably fourth century B.C.

Length, 74 in. (18.4 cm.). Purchased in 1914. Unpublished. The crusty, blue-green patina has been partly removed. The surface is somewhat encrusted. The blade is chipped and cracked in places, and slightly bent. Acc. No. 14.105.2.

859 STRIGIL. The blade, which is narrow and fluted on its outer side, is bent to a right angle. The handle, which is in one piece with the

STRIGILS blade and works on a spring, forms a closed rectangular loop, soldered to the blade. On the blade is punctured the name of the owner, or maker, ATEMAXOY (of Agemachos).

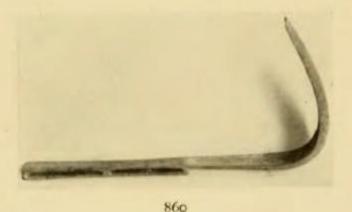
> Both the shape of the strigil and the style of the inscription place it in the Roman period.



859

Length, $8\frac{7}{16}$ in. (21.4 cm.). Purchased in 1906. Perhaps from Elis. Mentioned in the Museum Bulletin, February, 1907, p. 20. Fine, smooth, bluishgreen patina. The surface is slightly corroded in places. The upper part of the handle, which was soldered to the blade, has been detached. Acc. No. 06.1082.

860 STRIGIL. The blade is bent to an acute angle. The handle, which is in one piece with the blade, is in the form of a rectangular loop



with cross-piece in the middle. On the back of the handle are incised lines.

Roman period.

Length, 9 in. (22.8 cm.). Purchased in 1897. Stated to have been found in STRIGILS Tyre. Crusty, greenish patina. Acc. No. G.R. 332.

861 STRIGIL. The blade, which is narrow and fluted on its outer side, is bent to an obtuse angle. The handle, which is in a separate piece and riveted to the blade, forms a rectangular loop. It is provided with two stamps, one star-shaped, the other bearing the inscription: L. M U C. F (Lucius Mucius Fecit-Lucius Mucius made it).

Roman period.



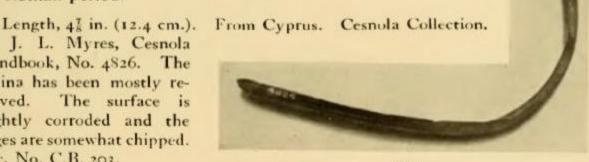
861

Length, 9 in. (22.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4825. Illustrated in the Cesnola Atlas, III, pl. L, 5. The green patina has been partly removed. The surface is considerably corroded and the edges of the blade are chipped. Acc. No. C.B. 202.

BLADE FROM A STRIGIL, similar to the preceding. The blade is narrow and is bent to an acute angle. On its outer side it is ornamented with flutings.

Roman period.

cf. J. L. Myres, Cesnola Handbook, No. 4826. The patina has been mostly re-The surface is slightly corroded and the edges are somewhat chipped. Acc. No. C.B. 203.



862

863 IRON STRIGIL, of similar form to No. 861, but with broader blade and made all in one piece, with long leaf-shaped attachment, riveted on.

Roman period.

Length, 93 in. (24.7 cm.). From Cyprus. Cesnola Collection. cf. J. L.

STRIGILS

Myres, Cesnola Handbook, No. 4827. Illustrated in the Cesnola Atlas, III, pl. LXVI, 4. The iron is much corroded. Acc. No. C.B. 199.

864 IRON STRIGIL, similar to preceding.

Length, 91 in. (23.5 cm.). From Cyprus. Cesnola Collec-

tion. cf. J. L. Myres, Cesnola Handbook, No. 4828. The iron is much corroded. Acc. No. C.B. 201.



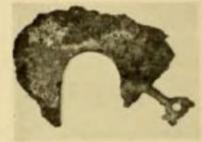
863

RAZORS

RAZORS

867 RAZOR. It consists of a crescent-shaped blade and a small handle in the form of a stirrup.

Knives of this type are characteristic of the early Italian civilization, where they occur with great frequency in tombs of the Villanova period, or Early Iron Age. For a list of examples found cf. W. Helbig, Das Homerische Epos, p. 248, Note 3; S. Gsell, Fouilles dans la Nécropole de Vulci, p. 296, Note 3; and G. Gozzadini, Intorno agli scavi fatti dal Sig. Arnoaldi-Veli presso



867

Bologna, pp. 59-91. A few specimens are said to have been found in Greece, but their provenance has been doubted (cf. W. Helbig, Das Homerische Epos, p. 248, Note 2).

They were identified as razors by Gozzadini, op. cit., pp. 54-56, and W. Helbig, Im neuen Reich, 1875, I, pp. 14-15. This identification is convincing; for it is evident that they must have been used to cut some substance that gave little resistance.

Length, 313 in. (9.7 cm.). Date of purchase uncertain (before 1906). Crusty green patina. The edges are considerably chipped. Acc. No. G.R. 339.

RINGS FOR BATH IMPLEMENTS

RINGS FOR BATH IMPLEMENTS

869 RING for the attachment of bath implements. It is of circular form, four fifths of its circumference being broad and flat, while the remaining part is occupied by the handle. The latter consists of two animal's

heads emerging from volutes and placed face to face, with a ball in their open mouths.

Roman period, of fair workmanship.

A similar ring, with four strigils, one ointment bottle, and one saucer attached, was found at Pompeii (cf. A. Mau, Pompeii [English edition], p. 377, fig. 209).

Diameter, 5% in. (13.5 cm.). Date of purchase uncertain (before 1906). Unpublished. Crusty, green patina, with blue patches. The surface is considerably corroded. Acc. No. G.R. 322.



869

Rings for Bath Implements

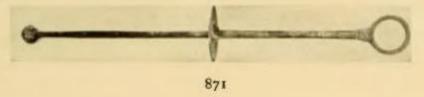
DIPPING RODS

These dipping rods consist of a round shaft with a ring at one end to serve as a handle and a knob at the other for dipping into the cosmetics. Half-way down the shaft is a round disk, which served to rest on the mouth of the bottle as a stopper.

DIPPING Rods

A number of similar examples belonging to the Roman period have been found in Cyprus (cf. J. L. Myres, Catalogue of the Cyprus Museum, Nos. 3745 ff.). Compare also the example in glass, J. L. Myres, Cesnola Handbook, No. 5060.

871 The knob is in the form of a ribbed bead. Just below the ring is a small plate decorated with incised lines.

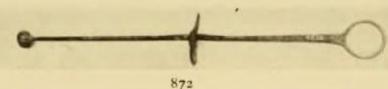


Length, 7½ in. (18.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4831. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 5. The crusty, green patina has been removed in places. Acc. No. C.B. 172.

872 The knob is in the form of a ribbed bead.

Length, 6% in. (17.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4832. The crusty, greenish patina has been removed in

DIPPING places. The disk is somewhat bent, and the ring is cracked. Acc. No. C.B. 173.



873 The knob is in the form of a pointed nail-head.

Length, 6% in. (16.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4833. Greenish patina, removed in places. The ring is somewhat bent. Acc. No. C. B. 171.

TWEEZERS

TWEEZERS

One of the commonest uses of the tweezers or the forceps (τριχολαβίs, vulsella) in antiquity was the removal of superfluous hairs; but they were also employed for raising or snuffing the wicks of lamps, and by artisans for the finer manipulations of their crafts (cf. J. S. Milne, Surgical Instruments in Greek and Roman Times, pp. 90 ff.).

EARLY BRONZE AGE

The tweezers of the Bronze Age period are either of simple U-shape or have a loop at the top. They have flaring sides and expanded edges. Specimens of this type have been found not only on Greek sites (cf. H. Schliemann, Mycenae, p. 308, fig. 469 (of silver); H. B. Hawes, Gournia, pl. IV, 32; C. Carapanos, Dodone, pl. 51, 21; A. Furtwängler, Olympia, IV, Die Bronzen, pl. XXV, 493-494, etc.); but throughout Central and Northern Europe (cf. Furtwängler, op. cit., p. 68). The form apparently remained in use throughout the Bronze Age. Thus, some examples from Cyprus have been found in very early tombs (cf. A. Furtwängler und G. Löschcke, Mykenische Vasen, p. 24 f.), while the silver example from Mycenae is much later.

FROM CYPRUS (CESNOLA COLLECTION)

(a) Of U-shaped outline

876

Length, 23 in. (7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4658. Illustrated in the Cesnola Atlas, III, pl. LXIV, 7. Crusty, greenish patina. Acc. No. C.B. 168.

877

Length, 3 ³ in. (8.1 cm.). cf. J. L. Myres, Cesnola Atlas, No 4659. The green patina has been largely removed. Acc. No. C.B. 164.



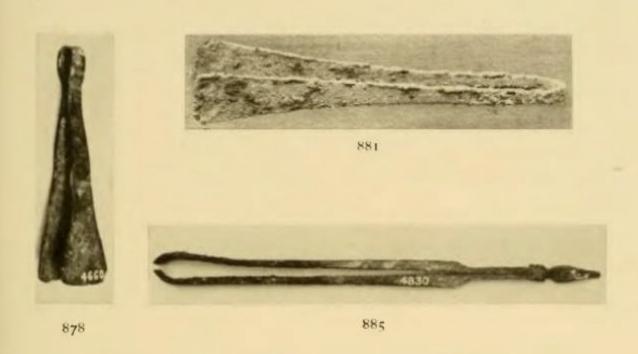
876

(b) With Loop at Top

TWEEZERS

878

Length, 3\frac{1}{4} in. (8.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4660. The crusty, greenish patina has been partly removed. The edges are chipped in places. Acc. No. C.B. 166.



879

Length, 211 in. (6.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4661. Rough, green patina. Acc. No. C.B. 169.

880

Length, 2\frac{3}{4} in. (7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4662. Rough, green patina. The edges are chipped in places. Acc. No. C.B. 165.

FROM GOURNIA, CRETE

881

Length, 3½ in. (8.9 cm.). Gift of the American Exploration Society, 1907. Crusty, light green patina. The surface is considerably encrusted. Acc. No. 07.232.1.

ROMAN PERIOD

With long arms curving inward at the ends, and with moulded handle. This form is that commonly found in late tombs (cf. A. Furtwängler, Olympia, die Bronzen, pl. LXV, 1107; F. B. Tarbell, Naples Bronzes, pl. CXV, figs. 291, 292).

TWEEZERS

885

Length, 5% in. (13 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4830. Crusty, green patina. Acc. No. C.B. 167.

PINS

PINS

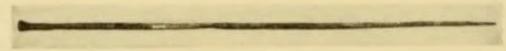
Pins $(\pi\epsilon\rho\delta\nu\eta$, acus), like needles, have been in use from very early times. They were used to fasten both the clothing and the hair, which explains the comparatively large size of most ancient examples. The former use was particularly prevalent before the introduction of the fibula or safetypin (cf. p. 307). They were made in either metal or bone.

BRONZE AGE

The Bronze Age examples in this collection all come from Cyprus and belong to the Cesnola Collection. Two types can be distinguished:—

TYPE I. Of simple form with small, indistinct head

For similar examples cf. H. Schliemann, Ilios, p. 249, figs. 106-107; J. Evans, Ancient Bronze Implements in Great Britain, p. 365, fig. 447; C. L. Woolley, Liverpool Annals of Archaeology and Anthropology, VI, February, 1914, pl. XX (b).



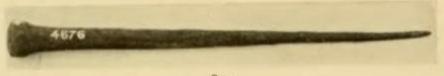
888

888

Length, 13½ in. (34.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4674. The green patina has been mostly removed. The surface is somewhat corroded. Acc. No. C.B. 249.

889

Length, 114 in. (28.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4675. The patina has been mostly removed. The surface is somewhat corroded. The head is missing. Acc. No. C.B. 248.



890

890

Length, 37 in. (9.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4676.

The patina has been mostly removed. The surface is somewhat corroded. Acc. PINS No. C.B. 99.

TYPE II. "Eyelet" type, with a perforation half-way down the shaft.

This form was developed from the simple straight pin to give greater security to the fastening. A thread could be passed through the hole in the pin and tied round the head or point, thus keeping it in place. The heads of these pins vary in form, being either small and indistinct, or large and conical, or spherical.

These "eyelet" pins commonly occur in Cyprus during the Middle and Late Bronze Ages, and have also been found in Egypt (cf. W. M. Flinders Petrie, Illahun, XXII, 1–3 (Gurob); in Hittite tombs (cf. C. L. Woolley, Liverpool Annals of Archaeology and Anthropology, VI, February, 1914, pls. XXI (c), XXV (c); in Palestine (cf. F. J. Bliss, Mound of Many Cities, p. 59, figs. 98–100); at Hissarlik (M. Ohnefalsch–Richter, Kypros, die Bibel, und Homer, pl. 146, 4-A); in Italy (O. Montelius, La Civilisation primitive en Italie, pl. 7, passim); and in Northern and Central Europe (J. Undset, Zeitschrift für Ethnologie, p. 209 f.); they are unknown in Crete and other Minoan sites.

(a) With small, indistinct head

891

Length, 64 in. (15.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4677. The crusty, green patina has been partly removed. The surface is somewhat corroded. Acc. No. C.B. 262.



892

892

Length, 5\frac{5}{8} in. (14.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4678. The patina has been mostly removed. Acc. No. C.B. 263.

893

Length, 5\frac{3}{4} in. (14.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4679. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 8. The crusty, green patina has been removed in places. Acc. No. C.B. 264.

894

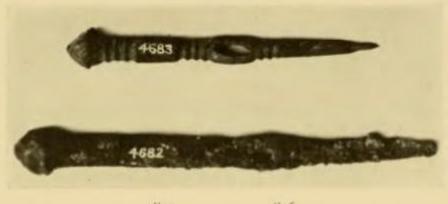
Length, 4¹ in. (10.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4680. The crusty, green patina has been removed in places. Acc. No. C.B. 265.

Pins 895

Length, 4 in. (10.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4681 The patina has been almost entirely removed. Acc. No. C.B. 266.

896 The shaft is unusually thick.

Length, 4⁵ in. (11.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4682. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 9. Crusty, greenish patina. The surface is considerably corroded. Acc. No. C.B. 268.



97 896

897 On the shaft are moulded rings.

Length, 3\{\} in. (8.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4683. Illustrated in the Cesnola Atlas, pl. LXIX, 7. The green patina has been largely removed. Acc. No. C.B. 270.

(b) With large, conical, or mushroom-shaped head.

898

Length, 5\frac{5}{8} in. (14.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4684. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 7. Crusty, green patina with blue patches. The surface is corroded in parts, and pieces from the head are missing. Acc. No. C.B. 105.



898

899

Length, 2% in. (7.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4685. The patina has been removed. The surface is somewhat corroded, and some small pieces are missing. Acc. No. C.B. 108.

900

Length, 413 in. (12.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4686. Crusty, green patina. Acc. No. C.B. 113.

901

PINS

Length, 5 in. (12.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4687. Greenish patina. The surface is largely covered with incrustation. Acc. No. C.B. 109.

902

Length, 3\frac{3}{4} in. (9.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4688. The patina has been removed. The surface is somewhat corroded. Acc. No. C.B. 269.

903

Length, 4¹¹/₁₆ in. (11.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4689. The crusty, greenish patina has been removed in places. The point is missing. Acc. No. C.B. 267.

904 The profile of the head forms an acute angle. On the shaft are moulded rings.

Length, 31 in. (8.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4690. The greenish patina has been mostly removed. The surface is considerably corroded. Acc. No. C.B. 271.

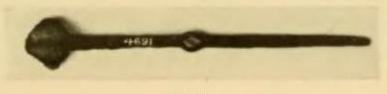


904

(c) With "distaff" head, made of intersecting circular plates

905 The shaft is unusually slender.

Length, 2 18 in. (7.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4691. Illustrated in the Cesnola Atlas, III, pl. LXIX, 9. The patina has been removed. The surface is somewhat corroded. The point is missing. Acc. No. C.B. 272.



905

LATER PERIODS

910 PIN (?) of semicircular section, with curved head ending in the head of an animal (snake ?).

PINS Found in the same tomb with the Etruscan chariot, No. 40, and thereby dated to about the middle of the sixth century B.C.

Height, 915 in. (25.3 cm.). Unpublished. The crusty, green patina has been mostly removed. The tip is broken off. Acc. No. G.R. 514.



910

911 PIN. The head is in the form of a female figure holding a patera in her right hand; with her left she grasps the drapery, which passes over her left shoulder, and round her right leg, leaving the front part of the body nude. She wears a necklace and bracelets. An inscription in Etruscan letters is written across the front (COVI). The stem itself, which is twisted on its upper part and has a moulded top, emerges from an animal's head.

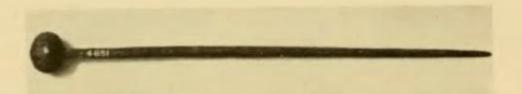
Late Etruscan style, of fair execution.

Height, 16 in. (40.6 cm.). Gift of Henry G. Marquand, 1897. Unpublished. Smooth, greenish patina. Chipped in places; otherwise intact. Acc. No. G.R. 136.

914 PIN, with plain spherical head and shaft of round sec-

Roman period.

Length, 5³ in. (13.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4851. Illustrated in the



911

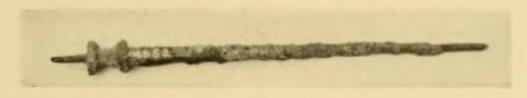
914

Cesnola Atlas, III, pl. LXIX, 5. The patina has been removed. The surface is somewhat corroded. Acc. No. C.B. 542.

915 PIN, with strongly tapering shaft and silver neck in the form of a PINS spool. The head, which was probably also of silver, is missing.

Probably Roman period.

Length, 476 in. (11.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4852. Crusty, greenish patina. The surface is much corroded. Acc. No. C.B. 234.



915

FIBULAE OR SAFETY PINS

The oldest method employed for fastening a dress was by means of a straight pin (cf. Nos. 888 ff.). The lack of security that this entailed led in some places to the invention of various devices, such as the "eyelet" pin, with a perforation half-way down the shaft through which a thread could be passed and wound around the head (cf. Nos. 891 ff. in this collection), or the "double spiral hook" (cf. J. Undset, Zeitschrift für Ethnologie, 1889, p. 208). A still better substitute, however, was found to be the fibula, or safety-pin, in which the point of the pin is bent back to the head and caught in a guard, thus preventing both the pin from coming out and the wearer from being pricked. The fibula when once introduced became exceedingly popular, not only in classical lands, but throughout most of Europe. It passes through a number of types, which can be more or less accurately dated and thus afford valuable chronological evidence for the objects found with them in tombs.

Where the fibula was first invented is still a matter of uncertainty. In Greek lands it appears only rarely in the Bronze Age, and then only at the end of that period (Athenische Mitteilungen, 1887, pp. 8 ff.; Ἐφημερίς ᾿Αρχαιολογική, 1888, pl. 9, 1 and 2, p. 167; British Museum Excavations in Cyprus, p. 68, Note 1). From Northern Italy, however, and from Central Europe, there are undoubted examples from the Terramare Civilization (cf. Undset, op. cit., pp. 205 ff.), and it is probable, therefore, that this implement originated somewhere in those countries, perhaps in the Balkan peninsula. The development of the fibula in Italy and in Greece is more or less distinct. The earliest forms (cf. Types I and II in both classi-

FIBULAE

FIBULAE fications) occur in both countries; but after that the forms begin to differ. However, a number of fibulae of Italian type, that is, of the boat-shaped and serpentine varieties, have been found in Greece (cf. A. Furtwängler, Olympia, IV, Die Bronzen, Nos. 342–361 A, and A. Furtwängler, Aegina, pl. 116, 3, 5, 8–11, 26). But as this number is not large, it is possible that these fibulae were importations (cf. J. Undset, Zeitschrift für Ethnologie, 21, 1889, pp. 228 ff.).

For fibulae in general cf.

- J. Undset, Zu den ältesten Fibeltypen, in Zeitschrift für Ethnologie, 21, 1889, pp. 205 ff.
- O. Tischler, Über die Formen der Gewandnadeln, in Beiträge zur Anthropologie und Urgeschichte Bayerns, 4, 1881, pp. 47 ff.
 - S. Reinach, Daremberg et Saglio, Dictionnaire, fibula, p. 1101.
 - O. Montelius, La Civilisation primitive en Italie.
- O. Montelius, Spännen från bronsåldern (Antiqvarisk tidskrift för Sverige, 6, 1880-82).
 - H. B. Walters, Catalogue of Bronzes in the British Museum, pp. LIXff.
 - A. Furtwängler, Olympia, IV, Die Bronzen, pp. 51 ff. and 183 f.
- H. Thiersch, in Furtwängler, Aegina, pp. 400 ff. (on p. 408 f. an interesting account of the uses of the fibula in classical times).
 - W. Ridgeway, Early Age of Greece, I, pp. 552 ff.

GREEK FIBULAE 1

GREEK FIBULAE The Eastern fibulae in our collection all come from Cyprus. The following classification, therefore, is limited to the types occurring in that island. Of these some are peculiarly Cypriote; but the majority occur elsewhere on Greek sites.

TYPE I. FIDDLE-BOW TYPE

The bow is straight and long, giving the appearance of a fiddle-bow or modern safety-pin. This appears to be the earliest type of safety-pin; it was produced by simply bending a straight pin spirally upon itself and securing it in a fastening.

There are no specimens of this type in our collection. Several examples, however, have been found in Cyprus in Mycenaean tombs, belonging to

¹ The data for this classification are chiefly derived from J. L. Myres, Handbook of the Cesnola Collection, pp. 483 ff., and Liverpool Annals of Archaeology and Anthropology, III, pp. 138 ff.; J. Undset, Zeitschrift für Ethnologie, 1889, 21, pp. 213 ff.

the end of the Late Bronze Age, about 1200 B.C. (British Museum Excavations in Cyprus, p. 68, Note 1). They also occur rarely elsewhere in Greek lands at the end of the Bronze Age (Athenische Mitteilungen, 1887, pp. 8 ff.; Έφημερὶς ᾿Αρχαιολογική, 1888, pl. 9, 1 and 2, p. 167; W. Ridgeway, Early Age of Greece, p. 561). For Italian fibulae of this form see p. 314.

GREEK FIBULAE

TYPE II. SEMICIRCULAR TYPE

It was soon found that in a fibula of Type I there was not enough room for the material and a more convenient form was developed in which the bow was more or less in the form of a semicircle, slightly swollen in the middle, and the foot a small, bent-up plate of semicircular outline. The bow remains symmetrical in shape, and is often ornamented with beads and collars, in imitation of the actual beads strung on the bows of western fibulae (cf. Nos. 1013–1015).

This form begins in the Transition Period between the Bronze and Early Iron Ages, and remains in use in the Geometrical Period. For other examples from Cyprus cf. British Museum Excavations in Cyprus, p. 68, Note 1; and J. L. Myres and M. Ohnefalsch-Richter, Catalogue of the Cyprus Museum, p. 138, Nos. 4821–4823; see also the silver examples in this Museum, J. L. Myres, Cesnola Handbook, Nos. 3199–3203.

For fibulae of this type found outside Cyprus on Greek sites, cf. e.g. J. Undset, Zeitschrift für Ethnologie, 1889, 21, p. 214, fig. 15; A. Furtwängler, Olympia, IV, Die Bronzen, No. 342; H. Tiersch, in Furtwängler, Aegina, p. 400, Nos. 94-96; cf. also the fibulae recently found in later Hittite tombs (C. L. Woolley, Liverpool Annals of Archaeology and Anthropology, VI, February 1914, pl. XXVI a).

For Italian fibulae of this form cf. Nos. 950,951.

FROM CYPRUS (CESNOLA COLLECTION)

920 The bow is thin, plain, and four-sided. The head is formed by a spiral of one turn. Illustrated, p. 310.

Length, 17 in. (4.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4730. Illustrated in the Cesnola Atlas, III, pl. LXIII, 4. Crusty, greenish patina. The surface is corroded in places. Acc. No. C.B. 304.

921 The bow is thin and plain. The head is formed by a spiral of one turn.

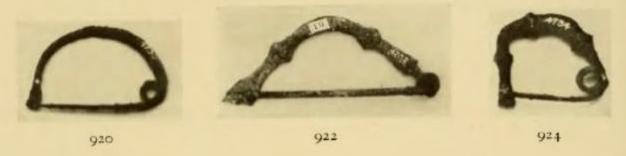
Length, 2116 in. (6.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4731. Crusty, greenish patina. The surface is corroded. The pin is missing and the bow is broken in two pieces and reattached. Acc. No. C.B. 307.

GREEK FIBULAE 922 The bow is thick and ornamented with two moulded beads. The head is formed by a spiral of two turns.

Length, 41 in. (10.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4732. Crusty, greenish patina, with blue patches. Acc. No. C.B. 311.

923 The bow is thick and ornamented with two moulded beads. The head is formed by a spiral of two turns.

Length, 5 in. (12.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4733-Illustrated in the Cesnola Atlas, III, pl. LXIII, 11. Crusty, greenish patina. The surface is corroded. The foot and the pin are missing. Acc. No. C.B. 312.



TYPE III

In order to include a still larger fold of drapery Type II was developed into Type III by supplying the bow with one or two stilted prolongations, thus giving it a roughly quadrilateral appearance. The bow is generally ornamented with beads and collars, like Type II. The foot remains a small, bent-up plate.

For other examples of this type from Cyprus cf. the silver fibulae in Gallery C. 32, Nos. 3199–3203; British Museum Excavations in Cyprus, p. 68, figs. 92, 93; J. L. Myres and M. Ohnefalsch-Richter, Catalogue of the Cyprus Museum, Nos. 4824–4839, where references to examples from other sites are also given.

This type of fibula, but with the foot enlarged into a plate, sometimes of enormous proportions and variously decorated, became popular in Greece during the geometric period (cf. A. Furtwängler, Olympia, IV, Die Bronzen, Nos. 362 ff.; J. Undset, Zeitschrift für Ethnologie, 1889, pp. 220 ff.; F. Studniczka, Athenische Mitteilungen, XII, pp. 14 ff.).

FROM CYPRUS (CESNOLA COLLECTION)

924 The bow is ornamented with three moulded collars. The head is formed by a spiral of two turns.

Length, 1½ in. (3.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4734. The crusty, greenish patina has been mostly removed. Acc. No. C.B. 308.

925 The bow is ornamented with three moulded collars. The head is formed by a spiral of two turns.

GREEK FIBULAE

Length, 1% in. (4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4735. Crusty, greenish patina. Acc. No. C.B. 305.

926 The bow is ornamented with three moulded collars. The head is formed by a spiral of two turns.

Length, 13 in. (4.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4736. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 6. Crusty, greenish patina. The lower half of the pin is missing. Acc. No. C.B. 309.

927 The bow is ornamented with three moulded collars. The head is formed by a spiral of two turns.

Length, 136 in. (4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4737. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 10. Crusty, green patina. The foot and the end of the pin are missing. Acc. No. C.B. 301.

928 The bow is ornamented with three moulded collars.

Length, 2\frac{1}{8} in. (5.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4738. The crusty, greenish patina has been partly removed. The head and the pin are missing. Acc. No. C.B. 302.

929 The bow is ornamented with three moulded collars. The head is formed by a spiral of two turns.

Length, 1¹/₈ in. (2.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4739. Crusty, greenish patina. The pin is missing. Acc. No. C.B. 316.

930 The bow consists of four globular beads and a plain rectangular block. The head is formed by a spiral of two turns.

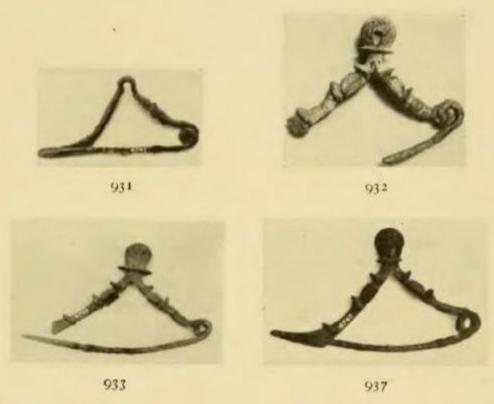
Length, 13 in. (3.5 cm.). cf. J. L. Myres, Cesnola
Handbook, No. 4740. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 12.
The crusty, green patina has been removed in places. The pin is missing.
Acc. No. C.B. 303.

TYPE IV

The bow is bent up at an angle with a bulbous knob on top and a flat rectangular piece shaped like a double axe on either side. The foot is slightly elongated and the pin is curved.

This type of fibula is found in tombs of the geometrical period and may have begun as early as the Transitional Age. It is generally referred to as Cypriote, since most extant examples have been found in Cyprus

GREEK FIBULAE (cf. J. L. Myres, Liverpool Annals of Archaeology and Anthropology, III, p. 141, Note 4). When it occurs elsewhere, it was probably imported from Cyprus (cf. H. Thiersch, in Furtwängler, Aegina, pl. 116, 25). The development of this form is clearly seen by a comparison of examples such as No. 931, which shows the original simple loop; No. 932, where the loop is already enclosed by a collar; and Nos. 933–938, where the loop has become a knob. For the derivation of the rectangular pieces on the sides from double-axe symbols, cf. J. L. Myres, Cesnola Handbook, Nos. 4741 ff., who cites examples from Sicily of the Late Bronze Age, in which double axes are strung as separate amulets on the wire of the bow.



This type of fibula may be connected with the Western serpentine form (cf. J. L. Myres, op. cit., III, p. 142). Compare also the somewhat similar fibulae found at Tartûs (W. Ridgeway, Early Age of Greece, I, p. 563, fig. 116), and recently more copiously at Carchemish¹, in which the bow is twofold and joined by a neck at an angle, from which pendants are often suspended.

FROM CYPRUS (CESNOLA COLLECTION)

931 The bow has a loop at the apex, but no collar, and flat, leaf-shaped sides. This form probably marks the beginning of the type at ¹This information I owe to Mr. J. L. Myres.

the point where it diverges from the Tartûs form. The head is formed by a spiral of one turn.

GREEK FIBULAE

Length, 2% in. (6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4741. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 9. Crusty, greenish patina. Acc. No. C.B. 306.

932 The central knob is here in the form of a loop, clearly showing its original meaning. The head is formed by a spiral of one turn.

Length, 315 in. (10 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4742. Crusty, greenish patina. The surface is somewhat corroded. The foot and the lower half of the pin are missing. Acc. No. C.B. 299.

933 The knob is four-sided. The head is formed by a spiral of one turn.

Length, 4½ in. (11.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4743. Crusty, greenish patina. The foot is missing. Acc. No. C.B. 295.

934 The knob is four-sided. The head is formed by a spiral of one turn.

Length, 4\frac{3}{4} in. (12.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4744. Illustrated in the Cesnola Atlas, III, pl. LXIII, 14 (head and pin only figured). Crusty, greenish patina. The surface is corroded and encrusted. The bow is broken above the head and reattached. Acc. No. C.B. 296.

935 The knob is four-sided. The head is formed by a spiral of one turn.

Length, 46 in. (10.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4745. Crusty, greenish patina. Part of the foot and most of the pin are missing. Acc. No. C.B. 298.

936 The knob is four-sided.

Length, 45 in. (10.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4746. Crusty, greenish patina. The surface is corroded in places. The head and most of the pin are missing. Acc. No. C.B. 300.

937 The knob is slightly flattened and the collar small. The head is formed by a spiral of one turn.

Length, 3 in. (9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4747. The crusty, greenish patina has been partly removed. The surface is corroded in places. Acc. No. C.B. 297.

938 The knob is olive-shaped and the collar small. The head is formed by a spiral of one turn.

Length, 31 in. (7.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4748.

GREEK FIBULAE Crusty, greenish patina. The surface is corroded in places. The pin and the foot are missing. Acc. No. C.B. 294.

939

Length, 4 in. (10.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4749. Only the pin and a small part of the bow are preserved. The patina has been removed. Acc. No. C.B. 310.

EARLY ITALIAN FIBULAE'

EARLY ITALIAN FIBULAE Unless otherwise mentioned, the following fibulae were all purchased by the Museum in 1896.

TYPE I. FIDDLE-BOW TYPE (cf. Type I of Greek fibulae)

The bow is straight and long, giving the appearance of a fiddle-bow or modern safety-pin. The foot is in the form either of a disk or a rounded, bent-up plate (cf. O. Montelius, La Civilisation primitive en Italie, pls. I-IV, figs. 1-23).

Fibulae of this form have been found on Bronze Age sites in North Italy (cf. Montelius, op. cit., pl. 8, figs. 1-7).

There are no examples in our collection. The following two specimens, though they have the fiddle-bow type of bow, have the later, slightly elongated form of foot.

945 The bow is flat and oval-shaped. The head is formed by a spiral of one turn. The foot is in the form of a small, bent-up plate.

Length, 13 in. (3 cm.). The crusty, green patina has been partly removed. The surface is somewhat corroded in places. A piece from the foot is missing. Acc. No. G.R. 51.

945

946 Similar to the preceding.

Length, 1 in. (2.9 cm.). The crusty, green patina has been partly removed. The surface is corroded in places. Part of the foot is missing. Acc. No. G.R. 52.

TYPE II. SIMPLE SEMICIRCULAR TYPE (ad arco semplice) (see Type II of Greek fibulae)

The bow is in the form of a semicircle. Two main varieties of this type can be distinguished, according as the fastening (a) consists of a

¹In this classification I have chiefly followed O. Tischler, Beiträge zur Anthropologie und Urgeschichte Bayerns, IV, 1881, pp. 50 ff. for the differentiation of types; and O. Montelius, La Civilisation primitive en Italie, Texte, pp. IV-VI, for the dating.

plate bent lengthwise to form a catch of semicircular outline (cf. O. Montelius, La Civilisation primitive en Italie, pl. IV, figs. 24 ff.), or (b) was formed by prolonging the foot by twisting it first into two loops and then rolling it spirally into a disk (cf. Montelius, op. cit., pl. I, figs. 3 ff.), or making it terminate in a flat piece of metal (cf. Montelius, op. cit., pl. I, fig. 11). In both varieties the bow is often decorated in various ways, with incisions, collars, beads, disks, or spiral twists.

EARLY ITALIAN FIBULAE

This type of fibula occurs in Italy during the Late Bronze Age (cf. Montelius, op. cit., pl. IV, pl. 41, figs. 14, 15).

TYPE II (a)

950 The bow is twisted spirally. The head is formed by a spiral of one turn.

Length, 13 in. (4.4 cm.). Black patina. The lower part of the pin is missing. Acc. No. G.R. 109.

951 The bow is four-sided. The head is formed by a spiral of two turns.

Length, 211 in. (6.8 cm.). Crusty, greenish patina. Part of the foot and most of the pin are missing. Acc. No. G.R. 115.

TYPE II (b)

No examples in our collection.

TYPE III (a). BOAT-SHAPED TYPE

Type II was developed into Type III by making the bow swell in the middle, so as to resemble a boat (cf. O. Montelius, La Civilisation primitive en Italie, pl. VI, figs. 52 ff.). This thickened bow was either solid, or hollow, with the under side closed, or provided with a small hole, or left open. The surface was generally decorated with incised lines. Sometimes the bow was drawn out in the middle to form points, which were occasionally provided with horn-like knobs (cf. Montelius, op. cit., pl. IX, figs. 101 ff.). These several varieties are often called by different names, such as the leech type (a sanguisuga), the boat type (a navicella), the kite type. It is simpler, however, to group all these varieties under the larger heading of boat-shaped type, and only distinguish two main subdivisions: (1) those with a short foot formed by a bent-up, elongated plate (cf. Montelius, op. cit., pl. VI, figs. 52 ff.); and (2) those with a long

EARLY ITALIAN FIBULAE foot shaped like an open sheath, terminating sometimes in a knob (cf. Montelius, op. cit., pl. VIII, figs. 90 ff.).

The short-footed variety is the earlier of the two and belongs to the Early Iron Age. The long-footed one, without knob at the end, comes next in date, being partly contemporary with the other, but occurring occasionally as late as the sixth century. The fibulae with long foot terminating in a knob belong mostly to the sixth to fourth centuries B.C.



WITH SHORT FOOT, IN THE FORM OF A SEMICIRCLE

955 The bow is solid and decorated on its upper surface with incised zigzag lines and bands.

Length, 115 in. (4.9 cm.). The crusty, blue-green patina has been partly removed. The head and the pin are missing. Acc. No. G.R. 70.

956 The bow is hollow. On its upper surface it is decorated with incised patterns, consisting of cross-hatched triangles and squares, and bands ornamented with punctured dots. The head is formed by a spiral of two turns.

Length, 25 in. (6.7 cm.). Crusty, greenish patina. The pin and part of the foot are missing. On the under side of the bow are several holes. Acc. No. G.R. 98.

WITH SLIGHTLY ELONGATED FOOT

957 The bow is hollow and closed. The head is formed by a spiral of two turns.

Length, 2 in. (5.1 cm.). Crusty, green patina. The surface is considerably corroded. The larger part of the pin is missing. Acc. No. G.R. 71.

958 The bow is hollow and open on the under side. Its upper surface is decorated with incised lines. The head is formed by a spiral of two turns.

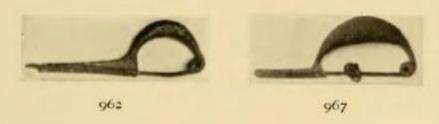
Length, 28 in. (6.2 cm.). Crusty, green patina. Broken in several places and reattached. Acc. No. G.R. 117.

EARLY ITALIAN FIBULAE

959 The bow is hollow and open on the under side. Its upper surface is decorated with incised bands. The head is formed by a spiral of two turns.

Length, 3 in. (7.6 cm.). Blackish patina. There is a hole in the upper side of the bow. The head and pin have been attached and do not certainly belong. Acc. No. G.R. 94.

WITH LONG, SHEATH-LIKE FOOT



962 The bow is solid and of angular section. It is decorated at each end with a series of incised lines. On the foot are incised zigzag lines. The head is formed by a spiral of two turns.

Length, 43 in. (10.5 cm.). Crusty, greenish patina. The end of the foot is missing. Acc. No. G.R. 69.

963 Similar to the preceding.

Length, 41% in. (11.6 cm.). The crusty, greenish patina has been partly removed. The head and the pin have been attached and probably do not belong. The end of the foot is missing. Acc. No. G.R. 72.

- 964 The bow is solid. The head is formed by a spiral of two turns. Length, 3 7 in. (8.7 cm.). Crusty, greenish patina. The surface is considerably corroded. The pin and the end of the foot are missing. Acc. No. G.R. 112.
- 965 The bow is hollow and open on its under side. Its upper surface is decorated with incised bands. The head is formed by a spiral of two turns.

Length, 43 in. (10.8 cm.). Crusty, brownish patina. The surface is much encrusted. Acc. No. G.R. 103.

966 The bow is hollow and open on its under side. Its upper surface is decorated with incised patterns. The head is formed by a spiral of two turns.

EARLY ITALIAN FIBULAE Length, 3½ in. (8.9 cm.). Green patina with blue patches. Pieces from the bow are missing. The plate and the pin with part of the head have been attached and probably do not belong. Acc. No. G.R. 111.

967 The bow is hollow and open on the under side. Its upper surface is decorated with incised bands. The head is formed by a spiral of two turns. From the pin is suspended a short chain. Illustrated, p. 317.

Length, 3\frac{3}{4} in. (9.5 cm.). Crusty, green patina. The pin has been broken off and reattached. Acc. No. G.R. 106.

968 The bow is hollow and open on its under side. On its upper surface it is decorated with incised bands. The head is formed by a spiral of two turns.

Length, 3 16 in. (8.4 cm.). Crusty, green patina. The pin has been attached, but probably belongs. Most of the foot is missing. Acc. No. G.R. 91.

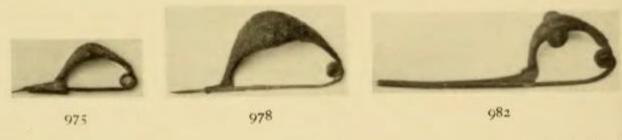
969 The bow is hollow and open on its under side. Its upper surface is decorated with incised lines. The head is formed by a spiral of two turns.

Length, 1½ in. (3.8 cm.). The patina has been mostly removed. Parts of the pin and of the foot are missing. Acc. No. G.R. 54.

970 The bow is hollow and open on the under side. Its upper surface is decorated with incised patterns. The head is formed by a spiral of two turns.

Length, 315 in. (10 cm.). Crusty, green patina. The end of the foot is missing. The pin has been attached and does not certainly belong. Acc. No. G.R. 102.

WITH LONG, SHEATH-LIKE FOOT AND BOW DRAWN OUT IN THE MIDDLE



975 The bow is solid and decorated on its upper surface with incised lines.

Length, 2\frac{1}{4} in. (5.7 cm.). The greenish patina has been mostly removed. The head and the pin have been attached and do not belong. The end of the foot is missing. Acc. No. G.R. 100.

976 The bow is solid and decorated on its upper surface with incised lines.

EARLY ITALIAN FIBULAE

Length, 17 in. (4.8 cm.). Crusty, greenish patina. The head and the pin have been attached and do not certainly belong. Part of the foot is missing. Acc. No. G.R. 101.

977 The bow is solid and decorated on its upper surface with a ridge. The head is formed by a spiral of two turns.

Length, 1½ in. (3.8 cm.). Crusty, greenish patina. The head with the pin is broken off and reattached. Part of the foot is missing. Acc. No. G.R. 63.

978 The bow is hollow and open on its under side. On its upper surface it is decorated with incised patterns, consisting of bands, zigzag lines, and punched circles.

Length, 4 in. (10.1 cm.). Crusty, greenish patina. The pin has been attached, but probably belongs. Most of the foot is missing. Acc. No. G.R. 113.

979 The bow is solid and plain. The head is formed by a spiral of two turns.

Length, 15 in. (4.1 cm.). The patina has been mostly removed. Part of the foot is missing and the pin is bent. Acc. No. G.R. 59.

Like preceding, but points provided with knobs:-

982 The bow is hollow. On its upper surface is a punched circle. The head is formed by a spiral of two turns.

Length, 43 in. (11.1 cm.). The patina has been mostly removed. The surface is slightly corroded in places. Acc. No. G.R. 99.

983 The bow is hollow. The head is formed by a spiral of two turns.

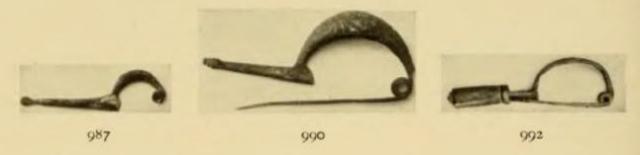
Length, 3½ in. (8.9 cm.). The patina has been mostly removed. Acc. No. G.R. 107.

984 The bow is solid and plain. The head is formed by a spiral of two turns.

Length, 15 in. (4.1 cm.). Green patina. The surface is slightly corroded in places. The pin, part of the foot, and a piece from one knob are missing. Acc. No. G.R. 55.

EARLY ITALIAN FIBULAE

WITH LONG, SHEATH-LIKE FOOT TERMINATING IN A KNOB



987 The bow is solid and decorated on its upper surface with a series of ridges. The head is formed by a spiral of two turns.

Length, 3\frac{3}{4} in. (9.5 cm.). Crusty, green patina. The pin is missing. Acc. No. G.R. 78.

988 Like the preceding.

Length, 416 in. (10.3 cm.). Crusty, green patina. A piece of the head is missing. Acc. No. G.R. 88.

989 The bow is hollow and closed. It is decorated on its two ends with incised lines.

Length, 31 in. (8.9 cm.). The patina has been removed. Acc. No. G.R. 76.

990 The bow is hollow and open on its under side. Its upper surface is decorated with incised bands and zigzag lines. The head is formed by a spiral of two turns.

Length, 63 in. (16.2 cm.). The patina has been removed. Acc. No. G.R. 50.

991 The bow is hollow and open on the under side. It has been drawn out in the middle to form two points which are provided with knobs.

Length, 23 in. (5.5 cm.). Smooth, green patina. The surface is partly corroded. The head and the pin are missing. Acc. No. G.R. 64.

992 The bow is very shallow, almost flat, and decorated on its outer side with beaded mouldings. The outer half of the foot is surrounded with a bone cylinder. On the bronze part of the foot are zigzag lines and a swastica, incised. The head is formed by a spiral of two turns.

For a similar example cf. O. Montelius, La Civilisation primitive en Italie, pl. X, 122.

Length, 3.76 in. (8.8 cm.). Smooth, greenish patina. The surface is corroded in places. Acc. No. G.R. 116,

WITH FOOT MISSING

(a) With bow swollen, but not drawn out in centre

EARLY ITALIAN FIBULAE

998 The bow is hollow and open on the under side. On the upper side it is decorated with incised patterns.

Length, 213 in. (7.1 cm.). Crusty, green patina. The surface is somewhat corroded. The head and pin are missing. Acc. No. G.R. 81.

999 The bow is hollow and open on the under side. On the upper side it is decorated with incised patterns.

Length, 2 1/6 in. (6.2 cm.). The patina has been mostly removed. The surface is somewhat corroded in places. The head and the pin are missing. Acc. No. G.R. 87.

1000 The bow is hollow, and closed on the under side. On its upper surface it is decorated with incised patterns consisting of bands and concentric circles.

Length, 113 in. (4.6 cm.). Crusty, green patina. The head and the pin are missing. A small piece is missing from the under side of the bow. Acc. No. G.R. 66.

1001 The bow is hollow and open on the under side. On its upper surface it is decorated with hatched bands, incised. The head is formed by a spiral of two turns.

Length, 2 in. (5.1 cm.). Crusty, greenish patina. The surface is corroded in places. The pin is missing. Acc. No. G.R. 92.

1002 The bow is solid and flat; on its upper surface it has an incised collar. The head is formed by a spiral of two turns.

Length, 13 in. (4.4 cm.). The foot is missing. The patina has been removed. Acc. No. G.R. 110.

1003 The bow is hollow and broken on its under side. On its upper surface it is decorated with incised patterns.

Length, 13 in. (4.4 cm.). Crusty, green patina. The surface is somewhat corroded. The head and the pin are missing. Acc. No. G.R. 83.

1004 The bow is hollow and closed on its under side. On its upper surface it is decorated with incised patterns.

Length, 13 in. (4.4 cm.). Crusty, green patina. The surface is much corroded. The head and the pin are missing. Acc. No. G.R. 74.

1005 The bow is hollow and broken on its under side. The upper

EARLY ITALIAN FIBULAE surface is decorated with incised lozenges. The head is formed by a spiral of two turns.

Length, 11 in. (3.2 cm.). Crusty, green patina. The pin is missing. Acc. No. G.R. 96.

(b) With bow drawn out in the centre to form points

1008 The bow is hollow and open on its under side. On its upper surface it is decorated with incised patterns consisting of zigzag lines, hatched bands, and punctured concentric circles.

Length, 27 in. (7.3 cm.). Smooth, dark green patina. The head and pin are missing. Acc. No. C.B. 89.

1009 The bow is solid and flat. On its upper surface it is decorated with incised patterns. The head is formed by a spiral of two turns.

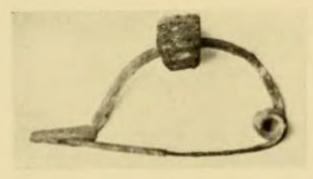
Length, 113 in. (4.6 cm.). Crusty, greenish patina. The surface is corroded in places. Part of the head and the pin are missing. Acc. No. G.R. 85.

IOIO The bow is hollow and open on its under side. On its upper surface it is decorated with a moulded ridge. The head is formed by a spiral of two turns.

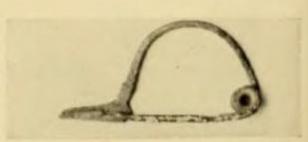
Length, 1 1/2 in. (3.6 cm.). Smooth, green patina. The pin is missing. Acc. No. G.R. 57.

TYPE III (b).

Contemporary with the boat-shaped type is another variety in which the bow is formed by a simple wire, without swelling, but often strung with beads or disks of various materials, such as amber, glass, bone, or bronze. The foot is either quite small, or elongated, or sheath-shaped (cf. O. Montelius, La Civilisation primitive en Italie, pl. VII, figs. 68, 70).







1012

IOII The bow is four-sided in section, and is strung with an amber

bead. The foot is only slightly elongated. The head is formed by a spiral of two turns.

EARLY ITALIAN FIBULAE

Length, 23 in. (7 cm.). Crusty, green patina. The surface is corroded in places. Pieces from the foot are missing. Acc. No. G.R. 67.

1012 The bow is four-sided in section. The foot is only slightly elongated. The head is formed by a spiral of two turns.

Length, 2\frac{1}{8} in. (5.4 cm.). Crusty, greenish patina. The surface is slightly corroded in places. Acc. No. G.R. 97.

1013 The bow is four-sided in section, and strung with a small bone bead. The foot is long and sheath-like. The head is formed by a spiral of two turns.

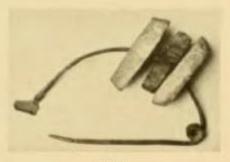
Length, 315 in. (10 cm.). The patina has been mostly removed. The foot is somewhat bent. Acc. No. G.R. 79.

IOI4 The bow is four-sided in section and strung with a small silver bead. The foot is long and sheath-like. The head is formed by a spiral of two turns.

Length, 3% in. (9.8 cm.). The patina has been mostly removed. The surface is slightly corroded. Acc. No. G.R. 90.

IOI5 The bow is four-sided in section and strung with three large amber beads. The head is formed by a spiral of two turns.

Length, 4\frac{3}{6} in. (11.1 cm.). Green patina. The surface is somewhat corroded. The end of the pin and most of the foot are missing. Acc. No. G.R. 119.



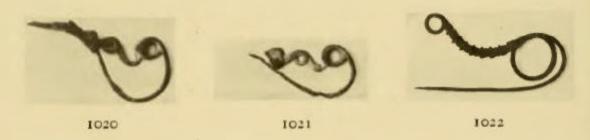
1015

TYPE IV. SERPENTINE TYPE (a drago, serpeggiante)

Alongside with Types II and III there was developed the serpentine type of fibula. It was formed by twisting the bow into all manner of shapes, —first by introducing a spiral or simple loop, then by adding swellings and horn-like knobs. The bow is sometimes decorated with incisions, or spiral twists, or it is strung with beads or disks. Some gold examples are elaborately ornamented with granulation.

EARLY ITALIAN FIBULAE This type of fibula is dated most conveniently according to the shape of its foot, which developed on parallel lines with that of Types II and III. Simplicity of form in the bow is not necessarily a sign of early date, since the simplest shapes are found quite late. The foot is either (a) of the disk variety (cf. O. Montelius, La Civilisation primitive en Italie, pl. XIV, figs. 195 ff.), or (b) it is formed by a bent-up plate, rounded (cf. Montelius, op. cit., pl. XVI, figs. 218 ff.), or elongated (cf. Montelius, op. cit., pl. XVIII, figs. 258 ff.). Serpentine fibulae of the disk variety and those with semicircular foot occur as early as the latter part of the Bronze Age, and are rarely found in the Early Iron Age. Those with elongated foot range from the Early Iron Age to the fifth century B.C., the longer foot being later than the shorter one, and the introduction of a knob at the end being a mark of lateness. Fibulae with horns belong mostly to the seventh century B.C.

WITH FOOT TERMINATING IN A DISK



1020 There are two spirals, one of one turn, the other of two. The disk is formed by a flat piece of metal rolled once spirally.

Length, 416 in. (11.3 cm.). Crusty, green patina. The surface is somewhat corroded. Pieces from the disk are missing. The disk was broken off and has been repaired, apparently in antiquity. Acc. No. G.R. 114.

1021 There are two spirals, one of one turn, the other of two.

Length, 31 in. (7.9 cm.). Crusty, green patina. The surface is considerably corroded. The disk is missing, only two loops of the foot being preserved. The end of the pin is missing. Acc. No. G.R. 118.

1022 There are two spirals, both of one turn. The bow has a series of moulded beads. The foot, which is missing, was either of the disk variety or a small bent-up plate.

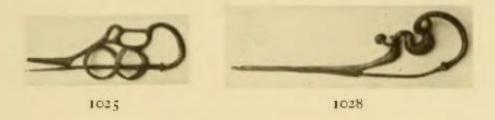
Length, 3\(^3\) in. (8.6 cm.). The dark green patina has been largely removed. Acc. No. G.R. 86.

WITH LONG, SHEATH-LIKE FOOT

1025 The bow is formed by two loops with cross-pieces. The head consists of a knob. The pin is strung with two bronze rings.

EARLY ITALIAN FIBULAE

Length, 3 16 in. (9.4 cm.). Crusty, greenish patina. The surface is somewhat corroded. Part of the foot is missing. Acc. No. G.R. 75.



WITH LONG, SHEATH-LIKE FOOT AND BOW DECORATED WITH HORNS AND BOSSES

1028 The bow has two loops, a spiral of one turn, and one pair of horns. The head consists of a knob.

Length, 676 in. (16.3 cm.). The patina has been removed. The end of the foot and one horn are bent, and part of the other horn is missing. Acc. No. G.R. 108.

1029 Similar to the preceding.

Length, 47 in. (11.2 cm.). The patina has been removed. The surface is somewhat corroded, and the edges of the foot are chipped. Acc. No. G.R. 84.

1030 Similar to No. 1028, but fragmentary.

Length, 2\frac{3}{4} in. (7 cm.). The patina has been removed. The surface is somewhat corroded. Part of the bow, the pin, and pieces from the foot are missing. Acc. No. G.R. 53.

1031 The bow has two loops and two pairs of bosses. The head consists of a knob.

Length, 23 in. (5.6 cm.). The patina has been mostly removed. The foot and the pin are missing. Acc. No. G.R. 82.

1032 The bow has two loops with one cross-piece and two pairs of bosses. The head is formed by a knob.

Length, 2% in. (6 cm.). Smooth, green patina. Part of the pin and most of the foot are missing. Acc. No. G.R. 93.

1033 The bow has two loops and two pairs of bosses. The head is formed by a knob. The foot terminates also in a knob.

EARLY ITALIAN FIBULAE Length, 53 in. (13.6 cm.). The patina has been removed. Acc. No. G.R. 95.



1034 The bow has two loops and four pairs of bosses. The head is formed by a knob.

Length, 25 in. (7.6 cm.). The green patina has been largely removed. Part of the bow, the pin, and the foot are missing; also one of the bosses. Acc. No. G.R. 77.

1035 Only part of the bow is preserved; it has two loops and four pairs of bosses.

Length, 15 in. (4.8 cm.). The patina has been mostly removed. The surface is somewhat corroded. Acc. No. G.R. 61.

TYPE V. "CERTOSA" TYPE

This type of fibula, which is generally of small size, has a sharply arched bow, and a turned-up foot (cf. O. Montelius, La Civilisation primitive en Italie, pl. XI, figs. 137-142). A number of specimens were found during excavations in the Certosa cemetery near Bologna, from which it derives its name (cf. A. Zannoni, Scavi della Certosa, pls. XLIX, 10, 13, 16; XC, 2; CXVII, 4, etc.). From the objects with which it was found it can be dated as belonging to the sixth to fifth centuries B.C.

1040 With plain bow and long, sheath-like foot, turned up at the end. Length, 17 in. (4.8 cm.). Crusty, green patina. The surface is considerably corroded. Most of the head and the pin are missing. Acc. No. G.R. 62.



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1

1045

TYPE VI. "LA TENE" TYPE

The "La Tène" type appears to be a development from the "Certosa" fibula. It has the same turned-up foot, but the head, instead of consisting

of a one-sided coil, becomes a double coil projecting on each side of the body (cf. O. Montelius, La Civilisation primitive en Italie, pl. XII, figs. 161 ff.). The turned-up foot was gradually lengthened more and more until it touched the bow (cf. Montelius, op. cit., pl. XII, figs. 169 ff.). The bow was often richly ornamented with enamel work or strung with beads of glass or bronze.

EARLY ITALIAN FIBULAE

The name of the "La Tène" fibula is derived from the so-called La Tène civilization, of which it is a distinguishing mark. The civilization apparently had its home in Southeastern France, but had a very wide distribution. In Italy the occurrence of the "La Tène" fibula is not very frequent.

From the shape of its head this type of fibula is also sometimes called T-shaped.

The earliest "La Tène" fibulae in Italy are contemporary with the "Certosa" ones. The later ones occupy the succeeding centuries until the Roman period.

1045 The bow is broad and flat and decorated on its inner side with punctured lines.

Length, 1\frac{5}{6} in. (4.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4750. The green patina has been partly removed. The pin and parts of the head and foot are missing. Acc. No. C.B. 314.

1046 The bow is plain and rounded.

Length, 1% in. (4.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4751. The green patina has been partly removed. The foot is missing. Acc. No. C.B. 315.



1046 1047

1047 The bow is narrow and flat. The foot is short and sheath-like and turned up at the end.

Length, 15 in. (4.1 cm.). Crusty, greenish patina. The surface is somewhat corroded. The head is broken and reattached. Acc. No. G.R. 56.

ROMAN FIBULAE 1

ROMAN FIBULAE The large majority of Roman fibulae have been found not in Italy itself, but in the North, in the valleys of the Danube and the Rhine. Their respective dates can be ascertained from the Roman coins which are frequently found with them.

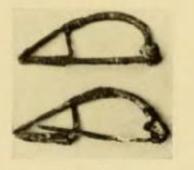
The following chief varieties can be distinguished:

TYPE I. With double-coiled head, like the "La Tène" fibula, but with upturned foot united with the bow, leaving only a ring on the bow to show the place where the two used to meet. It is further distinguished from the La Tène type by the fact that the double coil of the spring is generally protected by a sheath, and the head is enlarged to form a regular catch-plate (cf. O. Tischler, Beiträge zur Anthropologie und Urgeschichte Bayerns, p. 72, fig. II).

This type of fibula is found chiefly in the northern Roman provinces and dates from the beginning of the Roman Empire until the end of the second century A.D.

There are no examples in our collection.

TYPE II. With double-coiled head like the La Tène fibula, but with foot turned, not upward, but downward, to form a loop which finally joins the bow (cf. Tischler, op. cit., p. 75, fig. III). This type of fibula has been mostly found in the Rhine country. From the coins which have been found with it, it appears to date from the end of the second and the beginning of the third century A.D.



1050, 1051



1052

1050 The end of the foot is twisted spirally round the bow.

Length, 23 in. (7 cm.). Crusty, green patina. The surface is somewhat corroded. Acc. No. G.R. 80.

¹ In this classification I have chiefly followed O. Tischler, Beiträge zur Anthropologie und Urgeschichte Bayerns, IV, 1881, pp. 68 ff.

1051 The end of the foot is twisted spirally round the bow.

ROMAN FIBULAE

Length, 215 in. (7.5 cm.). Crusty, green patina. The surface is somewhat corroded. The end of the pin and pieces from the foot are missing. Acc. No. G. R. 384.

1052 The end of the foot is twisted spirally round the bow. The upper part of the foot is decorated with a fern pattern, incised.

Length, 218 in. (7.1 cm.). Crusty, greenish patina. Most of the head and the pin are missing. Acc. No. G.R. 73.

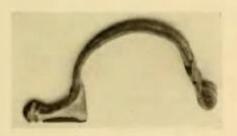
TYPE III. With double-coiled head and straight, long foot with catch-plate either small and leaf-like or running along the foot in the form of a sheath (cf. Tischler, op. cit., p. 77, fig. IV).

This type is characteristic of the northern Roman provinces from the middle of the third century to the end of the fourth century A.D.

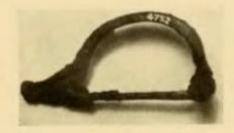
There are no examples in our collection.

TYPE IV. The double-coiled head is replaced by a cross-piece, the pin being made separately and attached by a hinge (cf. S. Reinach, Daremberg et Saglio, Dictionnaire, fibula, figs. 3015 ff.). The foot assumes a variety of forms, being either short or long; both bow and foot are often elaborately decorated.

This form has the widest distribution throughout the Roman Empire, but is chiefly characteristic of the South. It is about contemporary with Type III, dating chiefly from the second half of the third century until the end of the fourth century A.D.



1059



1060

1058 The bow is flat and slit open along the middle. Its upper surface is decorated with incisions. The foot is slightly elongated and turned up at the end.

Length, 2\frac{1}{4} in. (5.7 cm.). The patina has been removed. The surface is somewhat corroded. The pin is missing. Acc. No. G.R. 65.

ROMAN FIBULAE 1059 The bow is flat and has an ornamental ridge running along the middle of its upper side. The foot is slightly elongated and ends in a knob. Above the head is a flat plate, inscribed A V C I S S A, with edges indented.

Length, 2 3/16 in. (5.6 cm.). The green patina has been largely removed. The pin is missing. Acc. No. G.R. 68. Illustrated, p. 329.

1060 The bow is flat and has a groove along the middle of its upper side; the two ridges thus formed are ornamented with beading. The foot is slightly elongated and ends in a knob. Above the head is a flat, ornamented plate with edges indented. Illustrated, p. 329.

Length, 2 in. (5.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4752. Illustrated in the Cesnola Atlas, III, pl. LXIII, 7. The crusty, greenish patina has been mostly removed. The surface is somewhat corroded in places. Acc. No. C.B. 317.

1061 The bow is of four-sided section and decorated with a few incised lines. The hinge which forms the head is of large dimensions and terminates at each end in a knob. There is also a knob above the head. The foot is long and sheath-like and has a moulded top.

Length, 3 in. (7.6 cm.). Fine, smooth, green patina. Excellent preservation; only the pin is slightly corroded. Acc. No. 07.286.100.



1061 1062

1062 The bow is triangular in section. The hinge is of large dimensions and terminates at each end in a knob. The foot is long and sheath-like and ornamented with open-work decoration.

Length, 25 in. (6.8 cm.). The crusty, green patina has been largely removed. The surface is corroded in places. The pin is broken off from the head and reattached. One of the knobs from the hinge is missing. Acc. No. G.R. 383.

BUCKLES

BUCKLES

A large number of ancient buckles have survived, ranging from the simplest types to very elaborate examples. Their purpose was apparently the same as that of today, namely, to serve as clasps for fastening together

straps, belts, etc. The majority are of bronze, but a number of them are of BUCKLES gold, silver, and ivory. Buckles have been found as early as the La Tène period, having probably been evolved from the fibula (cf. O. Tischler, Schriften der physikalisch ökonomischen Gesellschaft zu Königsberg, 1884, p. 11, and J. Mestorf, Verhandlungen der Berliner Gesellschaft für Anthropologie, 1884, pp. 27-30). The great majority, however, of the extant examples belong to Roman times. cf. also S. Reinach in Daremberg et Saglio, Dictionnaire, under fibula, p. 1111.

The following buckles, except where otherwise stated, are said to have come from Kertsch in the Crimea, and were purchased in 1898.

1072 BUCKLE. It consists of a more or less circular rim of rounded section, with tongue fastened at one end by means of a sliding loop. Illustrated, p. 333.

Length, 17 in. (3.7 cm.). Crusty, green patina. Acc. No. G.R. 373.

1073 BUCKLE. Similar to preceding.

Length, 116 in. (2.7 cm.). Crusty, green patina. The surface is somewhat corroded. Acc. No. G.R. 374.

1074 BUCKLE. Similar to 1072.

Length, 3 in. (1.9 cm.). Crusty, green patina. The surface is somewhat corroded. Acc. No. G.R. 371.

1075 BUCKLE. It consists of a curved rim of triangular section, with tongue fastened at one end by means of a loop sliding on a round bar. The tongue has a moulded collar. Illustrated, p. 333.

Length, 13 in. (4.5 cm.). The crusty, green patina has been partly removed. Acc. No. G.R. 375.

1076 BUCKLE. It consists of a flattened oval rim with tongue fastened on one side by means of a sliding loop. Illustrated, p. 333.

Length, 15 in. (4.1 cm.). The crusty, green patina has been partly removed. The surface is somewhat corroded. Acc. No. G.R. 378.

1077 BUCKLE. It consists of a broad, rounded rim of curved outline, with tongue fastened on one side by means of a loop sliding on a round bar. Illustrated, p. 333.

Length, 15 in. (4.1 cm.). Crusty, green patina. The surface is slightly corroded in places. Acc. No. G.R. 377.

BUCKLES

1078 BUCKLE. It consists of a rectangular rim, with tongue fastened on one side by means of a sliding loop.

Length, 1 3 in. (3 cm.). The crusty, green patina has been partly removed. The surface is corroded in places. Acc. No. G.R. 382.

1079 BUCKLE. It consists of an oval rim of round section and a rounded back-piece fastened to the rim by means of two sliding loops. The tongue, which is also fastened to the rim by a sliding loop, is decorated with a small, incised plate. The back-piece has three rivets by which it was fastened to the strap or garment.

Length, 21 in. (5.2 cm.). The crusty, green patina has been removed in places. Small pieces are missing. Acc. No. G.R. 367.

1080 BUCKLE. Similar to the preceding.

Length, 18 in. (4.5 cm.). Crusty, greenish patina. The back-piece is somewhat broken. Acc. No. G.R. 368.

1081 BUCKLE. Similar to No. 1079.

Length, 3 7/6 in. (8.7 cm.). Crusty, green patina with blue patches. The tongue is missing. Acc. No. G.R. 331.

1082 BUCKLE. Similar to No. 1079, except that the plate on the tongue is not incised and that there is only one rivet in the back-piece.

Length, 11 in. (3.2 cm.). The crusty, greenish patina has been partly removed. The surface is somewhat corroded. Acc. No. G.R. 372.

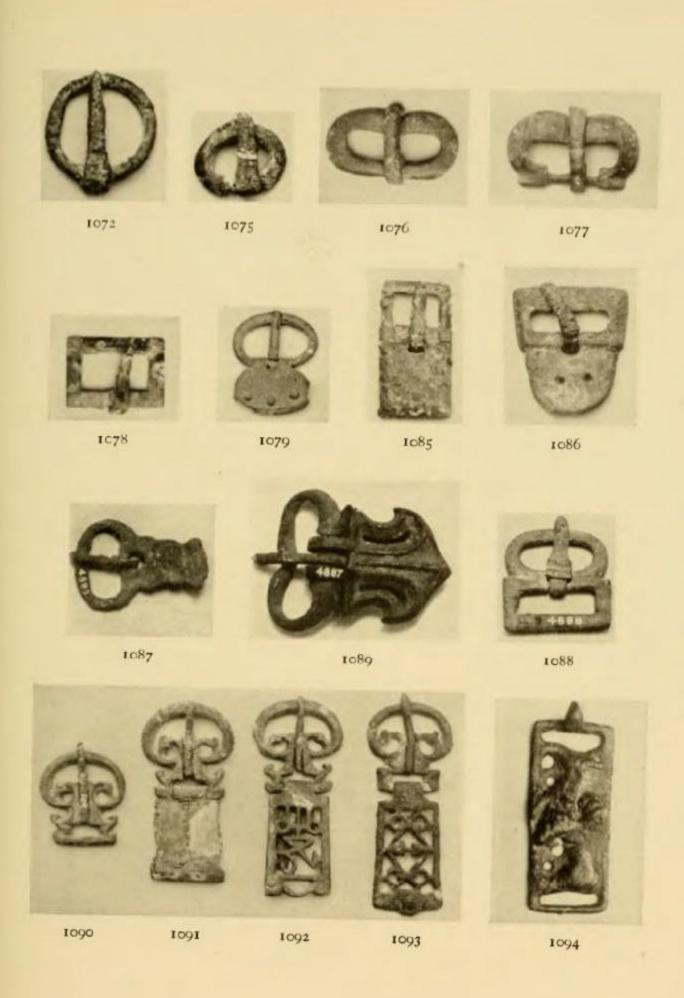
1083 BUCKLE. Similar to No. 1079, but the rim is of angular section, the tongue has no ornamental plate, and there is only one rivet in the back-piece.

Length, 13 in. (4.5 cm.). The crusty, green patina has been partly removed. The surface is somewhat corroded. Acc. No. G.R. 369.

1084 BUCKLE. Similar to the preceding.

Length, 113 in. (4.6 cm.). Crusty, green patina. A piece from the back attachment is missing. Acc. No. G.R. 370.

1085 BUCKLE. It consists of a rectangular rim of angular section, and a rectangular back-piece, fastened to the rim by means of two sliding loops. The tongue is also fastened to the rim by a sliding loop. There is one rivet in the back-piece.



BUCKLES

Length, 133 in. (4.6 cm.). The crusty, green patina has been largely removed. The surface is considerably corroded. Acc. No. G.R. 379.

1086 BUCKLE. It consists of a broad, rectangular rim, of curved outline, with back attachment of rounded outline, all in one piece. The tongue is fastened to the rim by means of a sliding loop. There are two rivet-holes in the back-piece. Illustrated, p. 333.

Length, 13 in. (4.4 cm.). The crusty, green patina has been partly removed. Acc. No. G.R. 380.

1087 BUCKLE. It consists of a flat oval rim, with back attachment, all in one piece. The tongue is fastened to the rim by means of a sliding loop. The back attachment, which is of wavy outline, is provided with a ring on its under side. Illustrated, p. 333.

Length, 136 in. (3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4889. Illustrated in the Cesnola Atlas, III, pl. LXIII, 2, and in L. P. di Cesnola, Cyprus, pl. IV, where it is said to have come from Dali. Crusty, greenish patina. Acc. No. C.B. 280.

1088 BUCKLE. It consists of an oval rim of rounded section, with back attachment in the form of a rectangular rim, all in one piece. The tongue has a moulded ornamental plate and is fastened to the rim by means of a sliding loop. Illustrated, p. 333.

Length, 14 in. (3.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4888. Illustrated in L. P. di Cesnola, Cyprus, pl. IV, where it is said to have come from Dali. Crusty, greenish patina. Acc. No. C.B. 274.

1089 BUCKLE. It consists of a curved rim of angular section and a back-piece fastened to the rim by means of two sliding rings. The tongue is also fastened to the rim by a sliding loop and has an ornamental boss. The back-piece is of floral design with open-work decoration. On its under side it is provided with two rings. Illustrated, p. 333.

Length, 1¹⁵ in. (4.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4887. Illustrated in the Cesnola Atlas, III, pl. LXIII, 1. Rough, greenish patina. Acc. No. C.B. 277.

1090 BUCKLE. It consists of a rounded rim of angular section, and back attachment, all in one piece. The rim and the back attachment

patterns and is attached to the rim by means of a swivel. Illustrated, p. 333.

BUCKLES

Length, 1½ in. (3.8 cm.). Crusty, greenish patina. The surface is somewhat corroded. Acc. No. G.R. 366.

1091 BUCKLE. Similar to the preceding but provided with a second back-piece of rectangular shape, which is fastened to the first by means of a sliding loop. This back-piece has one rivet, by which it was fastened to the strap or garment. Illustrated, p. 333.

Length, 2 % in. (6.5 cm.). Crusty, green patina. The surface is somewhat corroded. The edges of the rectangular back-piece are chipped. Acc. No. G.R. 365.

1092 BUCKLE. Similar to No. 1090, but provided with a second back-piece, of rectangular shape, and with open-work decoration, which is fastened to the first by means of a sliding loop. There are two rivets in the back-piece. Illustrated, p. 333.

Length, 2% in. (7.3 cm.). The crusty, green patina has been largely removed. The surface is corroded in places. Part of the loop of the rectangular back-piece is missing. Acc. No. G.R. 364

1093 BUCKLE. Similar to the preceding. The back-piece has only one rivet. Illustrated, p. 333.

Length, 3¹ in. (8 cm.). The crusty, green patina has been partly removed. The surface is somewhat corroded in places. Acc. No. G.R. 363.

1094 PART OF A BUCKLE, consisting of a rectangular plaque decorated with a group of a lion attacking a boar, in á jour relief. The tongue is on one side of the plaque and in one piece with it. Illustrated, p. 333.

Length, 213 in. (7.1 cm.). Crusty, blackish patina. Acc. No. G.R. 342.

NECKLACES

pair of human breasts, with a loop on the under side.

NECKLACES

Perhaps used as a charm to insure the protection of the Mother Goddess (cf. J. L. Myres, Cesnola Handbook, No. 4857).

Probably seventh or sixth century B.C.

Approximate length of whole necklace, 36 in. (104 cm.). Length of each

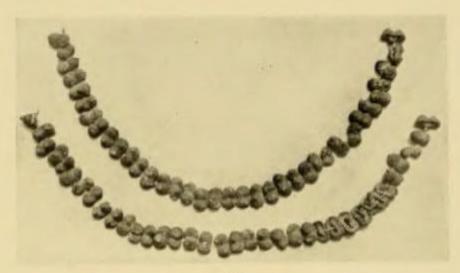
NECKLACES

bead, $\frac{2}{8}$ in. (2.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres. Cesnola Handbook, No. 4857. Crusty, green patina. Acc. No. C.B. 605.

1105 LARGE, OPEN RING, of round section, with five ornamental collars and open, out-curving ends, terminating in knobs.

Uncertain period. It perhaps served as a necklace.

Diameter, 5¹¹/₁₆ in. (14.4 cm.). Purchased in 1896. Crusty, greenish patina. The surface is considerably corroded. Acc. No. G.R. 321.



1104

BRACELETS

BRACELETS

The custom of wearing bracelets ($\psi \epsilon \lambda \iota \sigma \nu$, $\chi \lambda \iota \delta \omega \nu$, armilla) goes back to very early times. As we learn from representations of them on other monuments, they were worn on the wrist, the upper arm, and the ankle.

In the Bronze Age they were worn apparently by men and women indiscriminately (cf. e.g. The Cupbearer from Knossos).

In Greek and Roman times they were worn commonly by women, but only rarely by men (cf. E. Saglio, in Daremberg et Saglio, Dictionnaire, armilla, pp. 436–437). Besides gold and silver examples, there have been found a large number of bronze bracelets, probably worn by those who could not afford the more costly articles.

The dating of bronze bracelets is not always certain, as the same simple types were in use for a long time, and often there are no ornaments to afford a clue.

1115 BRACELET, with open ends terminating in volutes. It is of round section, with quadrangular blocks introduced at regular intervals. The surface

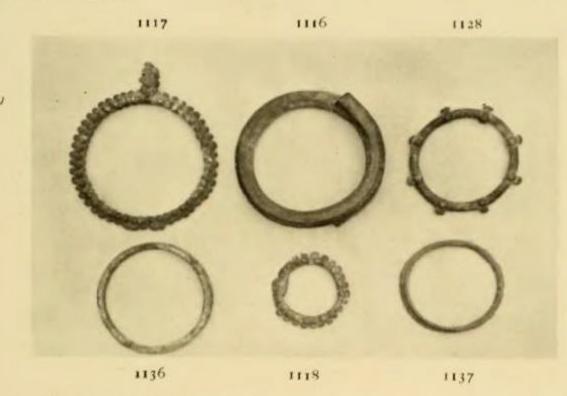


1115

is decorated with four sets of punctured concentric circles on the Bracelets quadrangular blocks, and with incised lines on the intervening spaces.

For somewhat similar bracelets of the Early Iron Age, cf. O. Montelius, Civilisation primitive en Italie, pl. 71, 1, 2; A. Furtwängler, Olympia, IV, Die Bronzen, pl. XXIII, 393, 398.

Diameter, 25 in. (6.7 cm.). Date of purchase uncertain (before 1906). The crusty, green patina has been partly removed. The surface is corroded in places. Acc. No. G.R. 301.



1116 BRACELET, consisting of a massive hoop of octagonal section with ends overlapping for about one third of the circumference.

For a somewhat similar example of the Villanova period cf. K. Schumacher, Antike Bronzen in Karlsruhe, No. 102.

Diameter, 4 in. (10.1 cm.). Date of purchase uncertain (before 1906). Crusty, greenish patina. Covered in places with iron rust. Acc. No. G.R. 298.

1117 BRACELET, consisting of a closed hoop, decorated over its outer surface with three rows of round bosses; a ring similarly decorated is attached vertically to it.

Bracelets of this type from Narce dated by the other contents of the tomb to about the seventh century B.C. are in the University Museum, at Philadelphia, unpublished.

BRACELETS

Diameter, 4 in. (10.1 cm.). Length, with ring, 4\frac{3}{4} in. (12.1 cm.). Date of purchase uncertain (before 1906). The crusty, green patina has been partly removed. The hoop is cracked in one place. Acc. No. G.R. 297.

III8 BRACELET, similar to the preceding, but without the attached ring, and with a lump of bronze wound round the hoop at one place. Illustrated, p. 337.

Diameter, 218 in. (5.5 cm.). Date of purchase uncertain (before 1906). The crusty, green patina has been partly removed. Acc. No. G.R. 302.



1122 BRACELET, consisting of a hoop of round section with ends overlapping.

Bracelets of this type are worn by statues in the archaic Cypriote style of the sixth to fifth centuries B.C. (J. L. Myres, Cesnola Handbook, No. 1356). Compare also the examples in gold, J. L. Myres, Cesnola Handbook, Nos. 3552-5.

Diameter, 215 in. (7.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4870. Crusty, green patina. The surface is considerably corroded. Acc. No. C.B. 205.

I123 BRACELET, consisting of a hoop of round section with ends overlapping.

Probably of the same period as the preceding.

Diameter, 3\frac{3}{4} in. (9.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4871. Crusty, greenish patina. The surface is much corroded. Acc. No. C.B. 215.

1124 BRACELET, consisting of a hoop of round section, slightly tapering toward the open ends.

Diameter, 413 in. (12.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Bracelets Myres, Cesnola Handbook, No. 4872. Crusty, green patina. The surface is much corroded. Acc. No. C.B. 220.

1128 BRACELET, consisting of a closed hoop, of round section, ornamented with eight sets of three round bosses, placed at equal distances from each other. Illustrated, p. 337.

For a somewhat similar example from near Modena, found with a fibula of the Certosa type, cf. O. Montelius, Civilisation primitive en Italie, pl. 113, 3. Bracelets of this type occur often in the La Tène period (cf. K. Schumacher, Antike Bronzen in Karlsruhe, No. 871, pl. XVI, 30).

Diameter, with bosses, 315 in. (8.4 cm.). Date of purchase uncertain (before 1906). Unpublished. The crusty, green patina has been partly removed. Acc. No. G.R. 324.

1130 BRACELET, consisting of a hoop of round section with ends slightly overlapping.

Date uncertain.

Diameter, 41 in. (11.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4873. Crusty, green patina. Acc. No. C.B. 219.

1131 BRACELET, consisting of a plain hoop of round section, with slightly overlapping ends.

Date uncertain.

Diameter, 17 in. (4.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4879. The green patina has been partly removed. Somewhat bent. Acc. No. C.B. 213.

1132 BRACELET, consisting of a plain hoop of round section, with ends overlapping for about one half of the circumference.

Uncertain date.

Diameter, 28 in. (7.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4874. Crusty, green patina. The surface is considerably encrusted. Acc. No. C.B. 218.

BRACELET, consisting of a spiral of two turns with ends over-1133 lapping.

Date uncertain.

BRACELETS

Diameter, 2¹³/₁₆ in. (7.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4875. Crusty, green patina. Acc. No. C.B. 217.

1134 BRACELET, consisting of a spiral of two turns, with ends overlapping.

Date uncertain.

Diameter, 113 in. (4.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4876. Crusty, green patina. The surface is considerably corroded and encrusted. Acc. No. C.B. 214.



1135 BRACELET, consisting of a round hoop with overlapping ends, which are flattened and fastened to each other with a rivet.

Date uncertain.

Diameter, 34 in. (9.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4877. The crusty, green patina has been partly removed. The surface is somewhat corroded and encrusted in places. Acc. No. C.B. 221.

1136 BRACELET, consisting of a plain hoop of oval section, with ends overlapping for about one half of the circumference. Illustrated, p. 337. Date uncertain.

Diameter, 3\frac{1}{8} in. (7.9 cm.). Date of purchase uncertain (before 1906). Crusty, green patina. Acc. No. G.R. 323.

1137 BRACELET, consisting of a plain hoop of oval section, with ends overlapping for about one half of the circumference. Illustrated, p. 337. Date uncertain.

Diameter, 23 in. (7 cm.). Date of purchase uncertain (before 1906). Crusty, green patina. Acc. No. G.R. 319.

1138 BRACELET, consisting of a flat hoop, with a ridge running Bracelets along its outer side.

Date uncertain, probably late.

Diameter, 3\frac{1}{8} in. (8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4878. Crusty, green patina. The surface is corroded in places. A small piece is missing. Acc. No. C.B. 206.

1139 BRACELET, consisting of a flat hoop with overlapping ends. Date uncertain, probably late.

Diameter, 13 in. (4.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4880. The green patina has been largely removed. A small piece is missing. Acc. No. C.B. 210.



1140 BRACELET, consisting of a closed hoop of round section, over the entire surface of which a bronze wire is twisted spirally.

Roman period.

For gold bracelets of similar type cf. F. H. Marshall, Catalogue of the Jewellery in the British Museum, Nos. 2807 ff.

Diameter, 3½ in. (9 cm.). Purchased in 1896. Unpublished. Smooth, light green patina. Parts of the twisted wire are missing. Acc. No. G.R. 296.

1141 BRACELET, similar to preceding.

Diameter, 21% in. (6.2 cm.). Purchased in 1896. Unpublished. Smooth, light green patina. The surface is slightly corroded in places. Pieces of the twisted wire are missing. Acc. No. G.R. 295.

1142 BRACELET, similar to No. 1140.

Diameter, 25 in. (5.4 cm.). Purchased in 1896. Unpublished. Smooth,

Bracelets light green patina. The surface is slightly corroded in places. Pieces of the twisted wire are missing. Acc. No. G.R. 294.

1143 BRACELET, similar to No. 1140.

Diameter, 1⁷₈ in. (4.8 cm.). Purchased in 1896. Unpublished. Smooth, light green patina. The surface is slightly corroded in places. Pieces of the twisted wire are missing. Acc. No. G.R. 293.

1144 BRACELET, consisting of a hoop of round section tapering toward the ends, which overlap and are then twisted round each other and wound round the hoop. Illustrated, p. 341.

Roman period.

For similar bracelets cf. also F. H. Marshall, Catalogue of Jewellery in the British Museum, No. 2809 (there dated second to third century A.D.).

Diameter, 3³/₁₆ in. (8.1 cm.). Date of purchase uncertain (before 1906). Unpublished. Crusty, green patina. The twisted ends are broken in one place. Acc. No. G.R. 299.

RINGS

RINGS

A large number of bronze rings (δακτύλιος, anulus) have been found, both on Greek and Italian sites. The majority of these are plain, of round section, and generally of sizes ill adapted either as finger rings or children's bracelets. They served all manner of purposes—for instance, as pendants of fibulae and bracelets, as ornaments of shields, and for practical use in the harness of horses (cf. O. Montelius, La Civilisation primitive en Italie, pls. 48, 3, 4; 50, 2, 3; 46, 4; A. Furtwängler, Olympia, IV, Die Bronzen, p. 63 f.; H. F. De Cou, in Waldstein, Argive Heraeum, II, pp. 250 ff., pls. XC ff.; H. Thiersch, in Furtwängler, Aegina, p. 417, pl. 116, 33 ff.).

1150 SPIRAL RING, of five turns. Undecorated.

Spirals of this type were apparently worn in the hair (cf. F. H. Marshall,

Catalogue of the Jewellery in the British Museum, No. 1311, and the references there given), and also in the ears, as is shown by their appearance in the ears of the heads on "Canopic" urns (L. A. Milani, Museo di Antichità, pl. VIII, 14, p. 311). They have been found in early graves (seventh century B.C.) both on Greek and Italian sites (cf. O. Montelius, La Civilisa-



1150

tion primitive en Italie, pl. 91, 8; P. Orsi, Monumenti antichi, I, 1900, RINGS p. 810; A. Furtwängler, Olympia, IV, Die Bronzen, p. 58; and the silver examples from Cyprus in this Museum, J. L. Myres, Cesnola Handbook, Nos. 3261-3267).

Diameter, 7 in. (2.2 cm.). Date of purchase uncertain (before 1906). Crusty, green patina. Acc. No. G.R. 313.

1151 SPIRAL RING, like the preceding, but of four and a half turns. Undecorated.

Diameter, 15 in. (2.4 cm.). Date of purchase uncertain (before 1906). Crusty, green patina. Broken in two pieces and reattached. Acc. No. G.R. 312.

RING, decorated with five sets of three round 1155 bosses.

For a bracelet similarly decorated belonging to the Certosa or La Têne periods cf. No. 1128.



1155

Diameter, with bosses, 7 in. (2.2 cm.). Date of purchase uncertain (before 1906). The crusty, green patina has been partly removed. Acc. No. G.R. 309.

1158 LARGE RING, consisting of a hoop decorated with ridges running lengthwise. At one place on the inner surface is a shallow indentation, one-half inch wide, which suggests that this ring was used for some special purpose, perhaps as a handle.

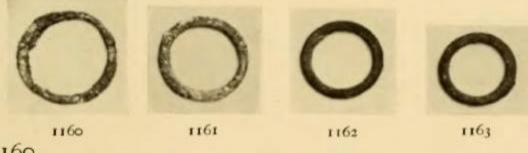
Uncertain date.

Diameter, 23 in. (5.5 cm.). Date of purchase uncertain (before 1906). Crusty, green patina. Acc. No. G.R. 325.



1158

Rings of round section, undecorated, and of uncertain date:-



1160

Diameter, 13 in. (3.5 cm.). Date of purchase uncertain (before 1906). The surface is much corroded. Acc. No. G.R. 317.

RINGS

1161

Diameter, 13 in. (3 cm.). Date of purchase uncertain (before 1906). Crusty, green patina with blue patches. Acc. No. G.R. 316. Illustrated, p. 343.

1162

Diameter, 11 in. (2.7 cm.). Date of purchase uncertain (before 1906). Crusty, greenish patina. Acc. No. G.R. 304. Illustrated, p. 343.

1163

Diameter, 1 in. (2.5 cm.). Date of purchase uncertain (before 1906). Crusty, greenish patina. Acc. No. G.R. 306. Illustrated, p. 343.

1164

Diameter, 7 in. (2.2 cm.). Date of purchase uncertain (before 1906). Crusty, greenish patina. The surface is considerably corroded. Acc. No. G.R. 314.

1165

Diameter, 15 in. (2.4 cm.). Date of purchase uncertain (before 1906). The crusty, greenish patina has been partly removed. Acc. No. G.R. 311.

1166

Diameter, 1 7 in. (3.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4885. Crusty, greenish patina. Acc. No. C.B. 209.



1166

EARRINGS

EARRINGS

1170 EARRING, consisting of a coiled ring increasing in thickness and ending in a knob. It is twisted over half its surface.

This type of horn-shaped earring is Etruscan; it is

found in Italy from the sixth to the third century B.C. (cf. K. Hadaczek, Ohrschmuck der Griechen und Etrusker, p. 66).

Diameter, 11 in. (2.8 cm.). Date 1170 of purchase uncertain (before 1906). Smooth, bluish-green patina. The surface is corroded in places. Acc. No. G.R. 315.

1171 LARGE EARRING (?) with twisted ends and pendant in the form of a female head.

1171

The style of the head is early, with Oriental influence. Poor workmanship.

Height, with pendant, 21 in. (5.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4859. Crusty, green patina. The surface is corroded in places. The ring is somewhat bent. Acc. No. C.B. 211.

EARRINGS

1175 PENDANT, in the form of a fish. The details are incised. The perforation passes through the head.

Probably Roman period. Rough execution.

Length, 11 in. (2.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4860. The crusty, green patina has been mostly removed. Acc. No. C.B. 293.



1175

FURNITURE AND PARTS OF FURNITURE

TRIPODS

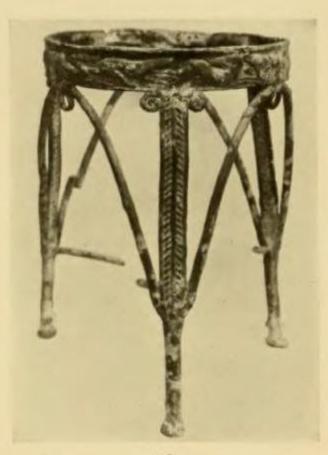
1180 TRIPOD. Base or stand, consisting of a circular rim Tripods supported on three legs. The three legs, which are precisely similar in design, terminate each in a pair of volutes at the top and an animal's hoof at the bottom; they are ornamented for about two thirds of their surface, both inside and out, with a double rope design. Between them are hoopshaped supports, attached to the rim at the top, at which point a ring is also added. On the inside the legs were joined by horizontal braces, of which only parts are preserved. The exterior of the rim is decorated with a spirited relief representing lions pursuing stags, there being five of each.

It is possible that this tripod served to support the cauldron of which the rim and handles are still preserved (cf. No. 620). In both the reliefs are cast, not chiselled; both show the same rope ornament; and, moreover, they both belong to the same period (see below and under No. 620).

The relief on the rim of this tripod has all the freedom and élan of Mycenagan art, untainted as yet by geometric conventionalism. Its date therefore cannot well be later than about 1300-1200 B.C., for the old theory that the Mycenaean style lived on late in Cyprus has by now been exploded (cf.

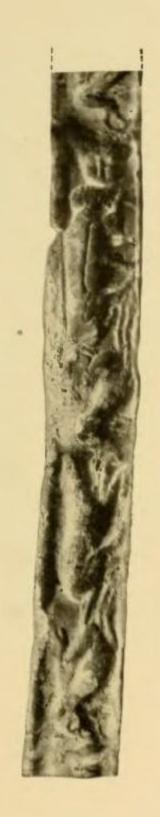
TRIPODS

A. J. Evans, Mycenaean Cyprus as illustrated in the British Museum Excavations, p. 219 f.; J. L. Myres, Cesnola Handbook, p. VII). A similar tripod was found in the Mycenaean cemetery at Enkomi, in Cyprus (cf. A. Furtwängler, Sitzungsberichte der kgl. bayerischen Akademie der Wissenschaften, 1899, II, p. 415, and E. H. Hall, University of Pennsylvania Anthropological Publications, III, p. 133 f., pl. XXXIV, 3). This type of tripod evidently remained in use for some time, for there are several ex-



1180

amples, which, to judge from the objects found with them, belong to the geometric period: one from the Pnyx, Athens (cf. A. Brückner, Athenische Mitteilungen, 1893, pl. 14, p. 414 f; one from Knossos, Crete (cf. E. H. Hall, op. cit., p. 132 f., pl. XXXIV, 2); and one from Vrokastro, Crete (cf. E. H. Hall, op. cit., p. 132, pl. XXXIV, 1). Compare also some fragments from Olympia described by A. Furtwängler, Olympia, IV, Die Bronzen, p. 130, Nos. 823, 824. For a general account of this form of tripod cf. L. Savignoni, Monumenti antichi, VII, 1897, pp. 290 ff. In style and technique our tripod should be compared with the cauldron-





DECORATION ON RIM OF 1180

TRIPODS

support on wheels from Enkomi, Cyprus, published by A. Furtwängler, Sitzungsberichte der kgl. bayerischen Akademie der Wissenschaften, 1899, II, p. 411.

Height, 14³ in. (37.4 cm.). Diameter of rim, 9³ in. (24.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4704. Illustrated in the Cesnola Atlas, III, pl. XLIV, 4, where it is said to have been found at Curium; and in L. P. di Cesnola, Cyprus, p. 335. Also published by A. Furtwängler, Neue Denkmäler antiker Kunst, III, p. 269 f., No. 11, fig. 3. The rough, green patina has been partly removed. The surface is considerably corroded. There are also several cracks in the rim. Only parts of the horizontal braces are preserved and there are two breaks in the oblique supports. Acc. No. C.B. 451.

1181 "TRIPOD". Base or stand consisting of a circular rim supported on three bowed legs, which are joined to each other by horizontal

braces. Beneath the rim and midway between the legs are rings with elongated pendants. The exterior of the rim is decorated with zigzag lines; the legs have vertical ridges with floral designs on the feet, all in relief.

Late Mycenaean period. For a similar stand from Enkomi see British Museum, Excavations in Cyprus, p. 16, fig. 30. Compare also the stands from Falerii, Monumenti Antichi, IV, 1894, p. 219,



TIST

fig. 99, c, d, and pl. VIII, 11. For a general account of such tripods, cf. L. Savignoni, Monumenti antichi, VII, 1897, pp. 290 ff.

Height, 3\frac{3}{4} in. (9.5 cm.). Diameter of rim, 3\frac{3}{8} in. (8.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4705. Illustrated in the Cesnola Atlas, III, pl. LXII, 2; also published by G. Perrot et C. Chipiez, Histoire de l'art, III, pp. 863-864, fig. 631. The green patina has been partly removed. The surface is somewhat corroded, but there are no missing parts. Acc. No. C.B. 344.

PARTS OF FURNITURE

PARTS OF FURNITURE

1182-1187 SIX BULLS' HEADS with horizontal tubular sockets in which are preserved remnants of an iron framework. Each head has one

FURNITURE AND PARTS OF FURNITURE

socket at the back and another below the neck. In two examples (Nos. 1182, 1183) there is in addition a third socket, below the second, curving downward on each side. The eyes of the bulls were inlaid, but are missing in all the examples. The style is that of the ninth or eighth century B.C. For a bull of similar type cf. P. Perdrizet, Fouilles de Delphes, pl. XV, 1.

PARTS OF FURNITURE



It is possible that these bull's-head sockets and the two animal-hoof feet (Nos. 1188, 1189) may all have belonged to a tripod with iron framework (cf. J. L. Myres, Cesnola Handbook, Nos. 4756-4763). The workmanship in all is very similar. They all come from Cyprus and belong to the Cesnola Collection.

1182

Height to top of head excluding horns, 311 in. (9.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4762. Illustrated in the Cesnola Atlas, III, pl. LVI, 1,

PARTS OF FURNITURE and in Cesnola, Cyprus, pl. XXX. The green patina has been largely removed. The surface is corroded in places and there are several holes. Acc. No. C.B. 382.

1183

Height, 3\frac{5}{8} in. (9.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4761. Green patina. The lower surface is partly covered with iron rust. The surface is corroded in places and there are a number of holes. Acc. No. C.B. 381.

1184

Height, 316 in. (7.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4759. The green patina has been mostly removed. The top of one horn is broken off and there are several small holes. Acc. No. C.B. 379.

1185

Height, 215 in. (7.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4760. The green patina has been largely removed. The surface is somewhat corroded in places and there are several holes. Acc. No. C.B. 380.

1186

Height, 2½ in. (6.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4758. The green patina has been removed in places. The surface of the lower part is partly covered with iron rust. There are several cracks and small holes. Acc. No. C. B. 378.

1187

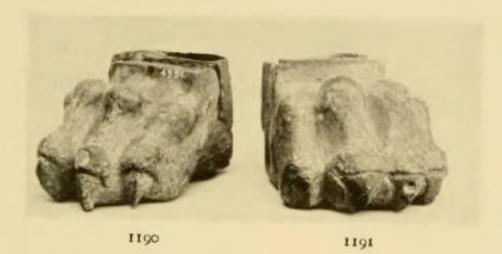
Height, 23 in. (6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4763. The green patina has been mostly removed. The surface of the lower part is largely covered with iron rust. There are several small holes. Acc. No. C.B. 383.

1188, 1189 PAIR OF FEET from a piece of furniture, each in the form of an animal's hoof, finely modelled. In the socket of No. 1189 a piece of the iron leg is still preserved.

Probably ninth or eighth century B.C. (See under Nos. 1182-1187).

Height of 1188, 5½ in. (14 cm.); of 1189, including iron fragment, 8½ in. (21.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, 4757, 4756. No. 1188 is illustrated in the Cesnola Atlas, III, pl. LII, 3, and in G. Perrot et C. Chipiez, Histoire de l'art, III, pp. 864-865, fig. 632. The green patina has been largely removed. The surface is a little corroded in places and the socket of No. 1188 is split open; otherwise in good preservation. Acc. Nos. C.B. 331, 332.

1190, 1191 FEET OF A CHAIR or other piece of furniture, in the form of lion's paws with four toes. At the back are rectangular sockets with remains of iron.









Parts of Furniture The claws are finely modelled. Probably sixth or fifth century B.C. For similar examples cf. A. Furtwängler, Olympia, IV, Die Bronzen, No. 859, and the references there cited.

Height of No. 1190, 2 in. (5.1 cm.); length, 3\frac{1}{8} in. (8 cm.). Height of 1191, 2\frac{1}{16} in. (5.2 cm.); length, 3 in. (7.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, Nos. 4951, 4952. No. 1190 is illustrated in the Cesnola Atlas, III, pl. LVI, 2. The light green patina has been partly

removed. The surface is slightly corroded, and there are a few holes. Acc.

Nos. C.B. 324-325.

SOCKET with flaring foot. Probably part of a large piece of furniture. There are several rivetholes on each of its long sides, one large rectangular and four small circular ones.

Uncertain date; probably early.

Height, 5¹³/₁₆ in. (14.7 cm.). Length of inside socket, 2⁵/₁₆ in. (5.9 cm.). Width of socket, ¹/₂ in. (1.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4955. Illustrated in the Cesnola



1195

Atlas, III, pl. LXIV, 4, where it is stated that fragments of wood were found inside. Crusty, green patina. The surface is much corroded. Acc. No. C.B. 347.

1196 OBJECT OF UNCERTAIN USE, in the form of a rec-

tangular box with flaring rim shaped like the so-called cavetto cornice of Egyptian architecture. On the inside is a bevelled edge.

Perhaps part of a piece of furniture. Uncertain date; probably early.

Height, 2 in. (5.1 cm.). Length, 3½ in. (8.9 cm.). Width, 2½ in. (6.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4953. Illustrated in



1196

the Cesnola Atlas, III, pl. LI, 5. The light green patina has been largely removed. The surface is somewhat corroded in places. Acc. No. C.B. 345.

FURNITURE AND PARTS OF FURNITURE

1197 OBJECT OF UNCERTAIN USE, similar to the preceding.

Parts of Furniture

Height, 2 in. (5.1 cm.). Length, 3½ in. (8.9 cm.). Width, 2½ in. (6.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4954. The green patina has been partly removed. The surface is a little corroded in places. Acc. No. C.B. 349.

1200 LEG OF A CHAIR OR COUCH. It is elaborately moulded in imitation of wooden models turned on a lathe. About midway is intro-

duced the figure of a boy, in high relief, wearing a cloak which falls down his back and is tied underneath his chin. He is kneeling on one knee and holding a rabbit on his left leg. Two of the mouldings are decorated with patterns of akanthos leaves and leaf ornaments respectively, modelled in low relief and overlaid with silver. Six fragments of the decorations of the seat—five ornamental bands and a small head of a ram in relief—are also preserved. Of the bands three are flat and decorated with a guilloche pattern; two are moulded in the form of a Lesbian cyma with a leaf ornament. These decorations are all in relief and are partly overlaid with silver.

In proportions and style this chair-leg resembles the bronze legs from Roman chairs and couches found at Pompeii and elsewhere (cf. C. L. Ransom, Studies in Ancient Furniture, p. 32, and references there given). It is to the early Imperial period, therefore, that our example belongs. The original design, however, originated with the Greeks, as can be seen by the legs of a couch from Priene (cf. T. Wiegand und H. Schrader, Priene, p. 379, fig. 480), which are of the same general type, but of much more graceful outline.

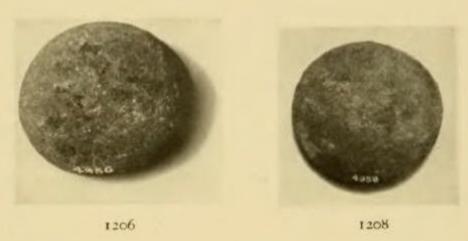


1200

Height, 12\frac{3}{4} in. (32.3 cm.). Purchased in 1908. Mentioned and illustrated in the Museum Bulletin, May, 1909, pp. 77 and 81. Cast solid. Patina green and crusty. It was broken and repaired just below the figure of the boy. Several pieces are missing from the mouldings, as is also the right hand of the boy. Acc. No. of the leg, 08.258.1a, of the fragments of decoration, 08.258.1b-g.

PARTS OF FURNITURE 1206 BOSS of hemispherical shape, undecorated. The inside is filled with lead and is provided with a spike for attachment. Date uncertain. It probably formed part of a piece of furniture.

Diameter, 1³/₄ in. (4.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4956. Crusty, green patina. Acc. No. C.B. 429.



1207 BOSS, similar to the preceding.

Diameter, 18 in. (4.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4957. Crusty, greenish patina. The surface is somewhat corroded and cracked in places. Acc. No. C.B. 428.

1208 ROUND BOSS OR LID of a convex form with upright rim. Uncertain date. It may have served as a lid of a small box or as a boss on a piece of furniture.

Diameter, 2 in. (5.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4958. Crusty, green patina. On the inside is a part of a similar object corroded to it. Acc. No. C.B. 425.

1209 ROUND BOSS OR LID, similar to the preceding.

Diameter, 113 in. (4.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4960. Crusty, green patina. The edges of the rim are slightly chipped. Acc. No. C.B. 427.

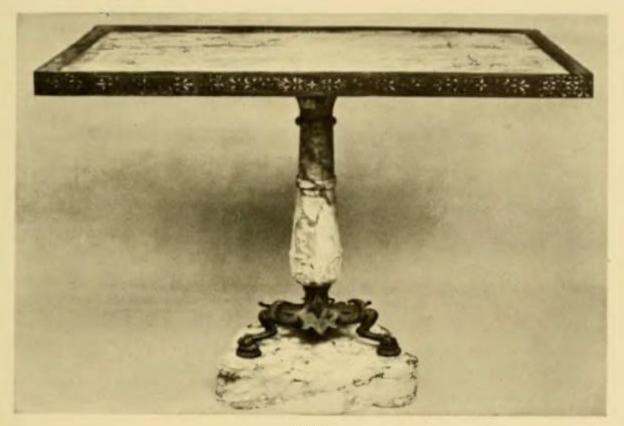
1210 ROUND BOSS OR LID, similar to No. 1208.

Diameter, 1¹¹/₁₆ in. (4.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4959. Crusty, green patina. Acc. No. C.B. 426.

FURNITURE AND PARTS OF FURNITURE

TABLE

rectangular form mounted on one leg. The fittings consist of a bronze rim round the table leaf, and three feet ending in claws, with an ivy leaf at each juncture in the style of the feet of bronze candelabra. The feet form an intervening member between the marble shaft and the marble base. The bronze rim is decorated on three sides with beautiful palmette and rosette ornaments, inlaid in silver and niello. Of these some are enclosed in long panels, with moulded borders. Originally, when the bronze retained its golden color, the dull black and bright silver colors of the decorations must have stood out very effectively. For this technique cf. Introduction, p. xxiv f.



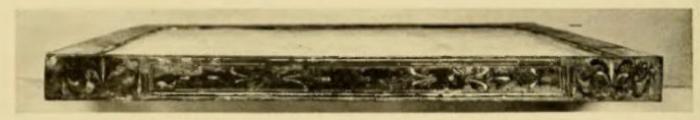
1211

This table belongs to the Roman period. The form of the leg is unlike that of the Roman table legs found at Pompeii and elsewhere (cf. A. Mau, Pompeii, pp. 368 ff.; A. de Ridder, Daremberg et Saglio, Dictionnaire, mensa, p. 1724); and as this table has been put together from a number of pieces with the missing parts restored, it is doubtful whether the present reconstruction is correct in all details.

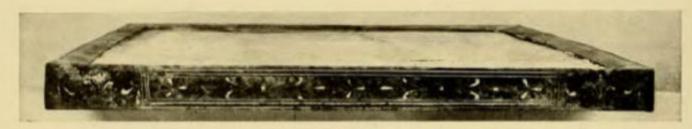
TABLE

TABLE

Height of table as restored, 2 ft. $8\frac{1}{4}$ in. (82.6 cm.). Length of table leaf, 3 ft. $5\frac{3}{4}$ in. (1.057 m.). Width of table leaf, 2 ft. $1\frac{3}{4}$ in. (65.2 cm.). Purchased in 1905. Said to have been found at Boscoreale. Unpublished. The bronze portions are covered with a crusty, green patina. Acc. No. G.R. 514.



1211



1211

SPOUT

SPOUT

1214 SPOUT, in the form of a Corinthian column, surmounted by a funnel-shaped mouth. Roman period.

Length, 15 in. (38.3 cm.). Purchased in 1900. Said to have come from the Hauran, Syria. Unpublished. Crusty, green patina. Chipped in places. Acc. No. G.R. 168.



1214

FASTENINGS

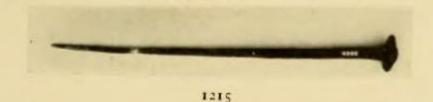
FASTENINGS

The various fastenings of ancient boxes, etc., such as nails, hinges, and hasps, were usually of bronze, and have been preserved, while the objects which they held together have mostly disappeared, having been of wood, ivory, or other perishable material.

FURNITURE AND PARTS OF FURNITURE

NAILS

The nails (ἦλος, γόμφος, clavus) in our collection are all plain. NAILS Nails with ornamented heads, however, have frequently been found (cf. A. Furtwängler, Olympia, IV, Die Bronzen, p. 191; E. Saglio, Daremberg et Saglio, clavus, pp. 1238 ff.; H. Blümner und O. V. Schorn, Geschichte des Kunstgewerbes II, p. 21.



FROM CYPRUS (CESNOLA COLLECTION)

(a) With four-sided shank and round, button-like head

1215

Length, 813 in. (22.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4985. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 6. The green patina has been mostly removed. The surface is corroded in places and the lower part of the nail is slightly bent. Acc. No. C.B. 103.

1216

Length, 65 in. (16.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4986. The blue-green patina has been partly removed. The surface is somewhat corroded, and the shaft is slightly bent. Acc. No. C.B. 110.

1217

Length, 51 in. (13 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4988. The blue-green patina has been partly removed. The surface is somewhat corroded and the shaft is slightly bent. Acc. No. C.B. 104.

1218

Length, 313 in. (9.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4989. The crusty, greenish patina has been partly removed. Acc. No. C.B. 112.

1219

Length, 411 in. (11.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4987. Crusty, greenish patina. The surface is much corroded. Acc. No. C.B. 111.

1220

Length, 35 in. (9.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4990. The

NAILS green patina has been largely removed. The surface is slightly corroded. Acc. No. C.B. 96.

I22I

Length, 4 in. (10.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4991. The crusty, greenish patina has been partly removed. The shaft is bent. Acc. No. C.B. 107.

1222

Length, 315 in. (10 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4992. The patina has been removed. The surface is somewhat corroded. Acc. No. C.B. 98.

1223

Length, 2³/₄ in. (7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4993. The patina has been removed. The surface is slightly corroded. Acc. No. C.B. 97.

(b) With round shank and round, button-like head

1224

Length, 3 in. (8.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4994. The green patina has been mostly removed. The surface is considerably corroded, and the shaft is bent. Acc. No. C.B. 106.



1225

Length, 25 in. (7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4996. The patina has been removed. The surface is considerably corroded and the shaft is bent. Acc. No. C.B. 101.

1226

Length, 2½ in. (6.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4997. Crusty, green patina. The surface is much corroded. The shaft is bent and pieces from the head are missing. Acc. No. C.B. 114.

(c) The shaft becomes four-sided toward the point. The head is round and flat.

1227

Length, 23 in. (7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4995. The

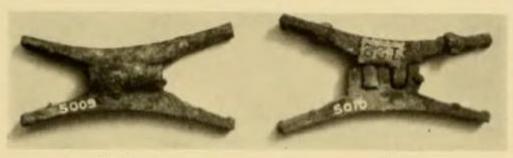
FURNITURE AND PARTS OF FURNITURE

patina has been removed. The surface is somewhat corroded. The shaft is NAILS bent. Acc. No. C.B. 100.

HINGES

1230, 1231 PAIR OF HINGES, each with five knuckles. The leaves Hinges are slightly curved and must therefore have belonged to a circular box.

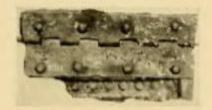
Length of each, 1% in. (4.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, Nos. 5009, 5010. Crusty, greenish patina. The surface is somewhat corroded in places. The pins are of iron; that of No. 1231 is broken. Nos. C.B. 82, 84.



1230 1231

1232 HINGE, with nine knuckles and rectangular leaves, each of which has four rivets still in place. Part of the bronze box to which it was attached is still preserved; it was decorated with a stamped design of circles.

Length, 3 5 in. (8.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5011. The crusty, green patina has been largely removed. Acc. No. C.B. 83.



1232

HASPS

1233 HASP. It consists of a plate of metal of irregular outline with a Hasps ridge in the centre. At one end it is perforated for attachment; at the other it has a projecting clasp which fitted into a hole and was secured by a pin.

Length, 3 in. (7.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5006. The patina has been removed. The surface is slightly corroded. Acc. No. C.B. 79. Illustrated, p. 360.

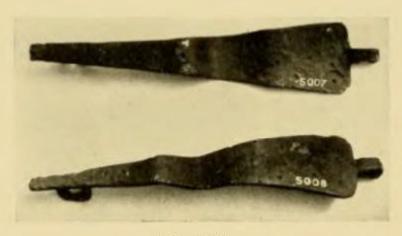
HASPS

1234, 1235 PAIR OF HASPS. Each consists of a plate of metal of triangular outline, with a ring for attachment at one end and a projecting clasp at the other. The plate is decorated with punctured concentric circles.

Length, No. 1234, 4 in. (10.2 cm.); No. 1235, 416 in. (10.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, Nos. 5007, 5008. The patina has been removed. The surface is somewhat corroded and the plates are considerably bent. Acc. Nos. C.B. 290, 292.



1233



1234, 1235

HOLDFASTS

HOLDFASTS

1238 HOLDFAST. It consists of a spike with a perforated plate at one end, similar to those in use today.



1238

Length, 3½ in. (8.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4999. The patina has been removed. The surface is somewhat corroded. Acc. No. C.B. 796.

FURNITURE AND PARTS OF FURNITURE

LOCKS AND KEYS

The earliest method used for fastening a door seems to have been by a bolt which could be made to slide into a hole in the side post. In order to open from the outside a door thus fastened, a key, probably in the form of a bar with a single or double hook at one end, was inserted through a hole in the door and made to lift the pegs which held the bolt in position. The bolt was then free to be slid back by means of a strap. This seems to be the type of lock described in Homer, Odyssey, XXI, 46 ff. and I, 436 ff.

On this type of key cf. A. v. Cohausen, Die Schlösser und Schlüssel der Römer, in the Annalen des Vereins für Nassauische Altertumskunde, XIII, 1874, pp. 136 ff.; J. Fink, Der Verschluss bei Griechen und Römern, pp. 7 ff.; R. Vallois, Daremberg et Saglio, Dictionnaire, sera, pp. 1242 ff.; H. B. Walters, Catalogue of the Bronzes in the British Museum, p. LXV.

The majority of keys which have survived are of a more complicated nature. They are of three types:—

TYPE I. Consisting of a shaft, at one end of which is a ring handle, at the other a piece set generally at right angles to the shaft and provided with a number of teeth. These teeth correspond to a series of perforations in the bolt.

The key when inserted released the bolt from the pins which secured it and took their place. The bolt could then be drawn to and fro as if by a temporary handle. Many of these keys have either no shaft at all or a very short one, and were apparently worn on the finger.

This type of key was in common use during Roman times. Whether it is of Greek or Roman invention is uncertain. It is possible that it is identical with the Laconian key referred to in Aristophanes's Thesmophoriazusae, 421 ff., as having three teeth (cf. R. Vallois, Daremberg et Saglio, Dictionnaire, sera, p. 1244). But keys of this shape have not yet been found belonging certainly to the classical period 1 and to judge from other references to the Laconian key, it may have been similar to the Homeric type (cf. J. Fink, Der Verschluss bei Griechen und Römern, p. 26). cf. also A. v. Cohausen, Die Schlösser und Schlüssel der Römer, in the Annalen des Vereins für Nassauische Altertumskunde, XIII, 1874, pp. 141 ff.; L. Jacobi, Die Schlösser der Saalburg und ihr Zubehör, in Das Römerkastell Saalburg bei Homburg, 1897, p. 471.

¹ The key found at Mycenae and figured in H. Schliemann, Mycenae, fig. 120, cannot be certainly dated.

LOCKS AND KEYS

LOCKS AND KEYS 1245 There are five triangular teeth, a flat shaft of rectangular section with two transverse ridges, and a ring handle with two projections at the top.

Length, 111 in. (4.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5000. The green patina has been largely removed. The surface is slightly corroded in places. Acc. No. C.B. 91.

1246 There are five triangular teeth, a flat shaft of rectangular section with transverse grooves, and a ring handle.

Length, 1\(\frac{1}{4}\) in. (4.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5001. The crusty, green patina has been partly removed. The surface is somewhat corroded. One of the teeth is missing. Acc. No. C.B. 94.

1247 There are four teeth, of which two are triangular, two rectangular, a thick, quadrilateral shaft, and a ring handle. On the shaft are incised lines.

Length, 13 in. (4.5 cm.). Purchased in 1896. Unpublished. Greenish patina. The surface is slightly corroded. Acc. No. G.R. 327.

1248 There are ten teeth, of which eight are triangular, two quadrilateral. The shaft is very short and has transverse grooves, and the ring handle has a boss at the top.

Length, 1\frac{1}{4} in. (3.2 cm.). Date of purchase uncertain (before 1906). Crusty, green patina with patches of iron rust. The ring handle is cracked in one place and part of one tooth is missing. Acc. No. G.R. 334.

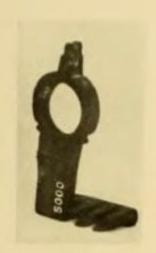
1249 There are seven teeth, of which four are square and three of oblong form, and a ring handle, but no shaft.

Length, 1 1/16 in. (2.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5002. The green patina has been removed in places. The surface is slightly corroded. Acc. No. C.B. 90.

1250 There are nine short teeth of square section. The shaft is round and hollow and the ring handle is not in one piece with the shaft, but attached to it by means of a hinge. This key is of iron and is now rusted in a downward position.

Length of shaft, 1 16 in. (2.7 cm.). Length of ring handle, 114 in. (3.2 cm.). Date of purchase uncertain (before 1906). Unpublished. The iron is somewhat corroded, and there is a hole in the shaft. Acc. No. G.R. 341.















LOCKS AND KEYS TYPE II. Consisting of a shaft or pipe with a ring handle at one end and fitted with wards at the other.

This type of key was worked on the same principle as those in use today; the key when inserted into the keyhole passed through a series of wards corresponding to its own notches, released the spring which kept the bolt in place, and pushed it forward or backward.

This form of key, which marks a distinct development from Type I, was already in use before the destruction of Pompeii (79 A.D.), and is seen in examples found there (cf. A. v. Cohausen, op. cit., p. 146; L. Jacobi, op. cit., p. 476).

I 255 With cylindrical pipe and ring handle working on a swivel. The wards, which are set in the same plane with the ring, consist of two rectangular projections and one rectangular notch. Illustrated, p. 363.

Length, 116 in. (4.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5004. Illustrated in L. P. di Cesnola, Cyprus, pl. IV, where it is said to have come from Dali. The crusty, green patina has been partly removed. The ring is rusted fast to the swivel. Acc. No. C.B. 95.

TYPE III. Consisting of a shaft with a ring handle at one end and a rectangular plate at the other. The rectangular plate is provided with notches of certain shapes. On being inserted into the keyhole it lifted a series of tumblers and thus allowed the bolt to be shot.

For this type of key cf. A. v. Cohausen, op. cit., p. 147, figs. 33-35.

1258 The rectangular plate has a **n**-shaped notch. There is no shaft, only the ring and the plate, the key having evidently been worn as a finger ring, as seems to have been the custom at times for all three types of keys. Illustrated, p. 363.

Height, 15 in. (2.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5005. The green patina has been partly removed. No missing parts. Acc. No. C.B. 92.

1262 LOCK-PLATE. It consists of a flat piece of metal, oblong, with one straight and three concave sides and a small hole at each corner for attachment to the lock. There are three holes, one O-shaped for insertion of the key and two oblong. To one of the oblong-shaped holes there is still attached on the inside a bar which probably formed part of the mechanism of the lock. Illustrated, p. 363.

Length, 2 5 in. (5.9 cm.). Date of purchase uncertain (before 1906). Crusty, green patina. Several small pieces are missing. Acc. No. G.R. 335.

FURNITURE AND PARTS OF FURNITURE

1265 BOLT, with perforations corresponding to the teeth of key No. 1245, to which it belongs. Illustrated, p. 363.

LOCKS AND KEYS

Length, 2 1/6 in. (5.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 5003. The crusty, green patina has been largely removed. Acc. No. C.B. 78.

LIGHTING UTENSILS

CANDLE-HOLDERS AND LAMP-STANDS

For lighting purposes the ancients used candles of wax or tallow, and lamps, which were set up on candle-holders or lamp-stands (λυχνεῖον, candelabrum). Candelabrum, the Latin name for such stands (from candela = candle), suggests that the candle was of earlier use, and this is borne out by ancient writers (cf. references given by E. Saglio, Daremberg et Saglio, Dictionnaire, candelabrum, p. 869, Note 2); but both were afterward used contemporaneously. A large number of such candelabra have survived. Their shapes are very varied, but the majority consist of three principal parts: (1) the foot or base, (2) the shaft, which is either short or long according as the candelabrum was meant to stand on the table or the floor, and (3) the top support. The top support varied according to the use for which it was intended. It had either one or several spikes or sockets for the fitting of torches and candles (and occasionally lamps which were provided with tubular sockets for the purpose, cf. No. 1335); or it had a cup for the use of a floating wick; or it had a disk or ring on which lamps could be placed; or, lastly, it terminated in branches from which lamps could be suspended.

HOLDERS AND LAMP-STANDS

CANDLE-

The instinct of the ancients for decoration suggested many ways for ornamenting the various parts of a candelabrum. The base is usually in the form of three animal's feet separated by leaves and palmettes. The shaft is often fluted, sometimes with a human figure or disks introduced, or with animals represented climbing on it. The top support also assumed all manner of shapes and decorations according to the taste of the maker. The common kind of lamp-stand was made of wood (Cicero, Ad Quintum Fratrem, III, 7; Martial, XIV, 44; Petronius, 95; Athenaeus, XV, p. 700), but these have naturally not survived. They were also made of iron and of bronze (see extant examples), of silver (Ulpian, Digest, 34, 2, 19, § 8), and of stone (see large specimens e.g. in the Vatican and in the Louvre).

CANDLE-HOLDERS AND LAMP-STANDS The large majority of the examples that have come down to us have been found in Cyprus, in Etruria, and on Roman sites, especially at Herculaneum and Pompeii. Greece itself has yielded very few specimens (cf. C. Friederichs, Kleinere Kunst und Industrie im Alterthum, p. 170), though their use there is attested by representations on vase-paintings (cf. e.g. J. V. Millingen, Peintures de vases, pl. XXXVI, and Museo Borbonico, XIII, pl. XV). Roughly speaking, the Etruscan examples are mostly candle-holders (very few Etruscan lamps have been found) and the Roman ones lamp-stands.

On candelabra in general cf.

A. Mau, Pauly-Wissowa, Real-Encyclopädie, under candelabrum, p. 869; E. Saglio, Daremberg et Saglio, Dictionnaire, candelabrum; W. Smith's Dictionary, under candelabrum; J. Marquardt, Römische Privatalterthümer, II, p. 301; C. Friederichs, Kleinere Kunst und Industrie im Alterthum, p. 169.

FROM CYPRUS (CESNOLA COLLECTION)

Two main types can be distinguished:

TYPE I. With a short stem decorated with one or more rows of lotos petals curled downward, and surmounted by three scrolled supports joined to each other by a rim. Below is a tubular socket for the insertion of a wooden shaft (now missing); for an example with traces of the wooden shaft preserved in the socket, see British Museum Excavations in Cyprus, p. 102, fig. 148, 6.

Lamp-stands of this type served for the support of saucer-lamps like Nos. 1323 ff. They show Oriental influence and are commonly found in Cyprus (cf. British Museum Excavations in Cyprus, loc. cit.; G. Perrot et C. Chipiez, Histoire de l'art, III, p. 863, fig. 630; J. L. Myres and M. Ohne-falsch-Richter, Catalogue of the Cyprus Museum, Nos. 3613–3620, and the references there cited), but also occur in Etruria (cf. Museo Etrusco Gregoriano, I, pl. 48, fig. 2). They can be dated as belonging to the sixth century (see tomb group 84 in British Museum Excavations in Cyprus, p. 102).

1270 With three rows of lotos petals on the stem.

Height, 13% in. (33.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4965. The crusty green patina has been removed in places. No parts missing. Acc. No. C.B. 407.

1271 With three rows of lotos petals on the stem.

Height, 1211 in. (32.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4966.

LIGHTING UTENSILS

Crusty green patina with purple patches. The stem and some of the petals are slightly bent out of position. Acc. No. C.B. 408.

CANDLE-HOLDERS AND

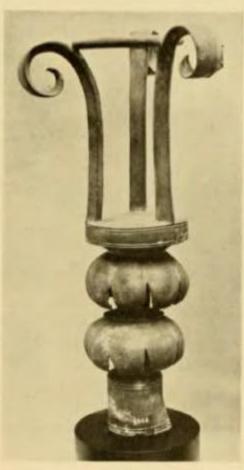
LAMP-STANDS

1272 With two rows of lotos petals on the stem.

Height, 1218 in. (32.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4964. Illustrated in Cesnola, Cyprus, p. 336 (on the left). The light green patina







1272

has been mostly removed. The stem is slightly bent, the socket is somewhat broken, and the petals and volutes are chipped in places. Acc. No. C.B. 406.

1273 With two rows of lotos petals on the stem.

Height, 911 in. (24.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4962. Illustrated in Cesnola, Cyprus, p. 336 (at the bottom to the right). The patina, crusty green with dark blue patches, has been removed in places. Intact. Acc. No. C.B. 449.

1274 With two rows of lotos petals on the stem.

Height, 8 in. (20.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4961. Illustrated in Cesnola, Cyprus, p. 336 (to the right at the top). The crusty,

Candle-Holders and Lampstands green patina has been removed in places. Part of the rim and one of the volutes have been broken off and reattached. Acc. No. C.B. 404.

1275 With two rows of lotos petals on the stem.

Height, 9% in. (24.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4968. Crusty, green patina. The stem is slightly bent. Acc. No. C.B. 409.

1276 With two rows of lotos petals on the stem.

Height, 416 in. (11.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4969.

The green patina has been mostly removed. The socket is somewhat broken, one of the lotos petals is missing, and the surface of the others is partly corroded. In the socket there are two rivet-holes, which served for attachment. Acc. No. C.B. 410.

1277 With one row of lotos petals on the stem. The stem is shorter than in the other examples, but the socket is longer.

Height, 11¹ in. (28.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4967. Illustrated in the Cesnola Atlas, III, pl. LI, 3. The green patina has been largely removed. The surface is corroded in places. Acc. No. C.B. 450.

1278 With one row of lotos petals on the stem. The stem is shorter than in the other examples, but the socket is longer.

Height, 111 in. (28.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4963. The patina crusty green with dark blue patches—has been removed in places. The rim has been broken



1277

in several places and reattached; the surface, especially of the volutes, is considerably corroded. Acc. No. C.B. 405.

TYPE II. With plain, round shaft, resting on a base in the form of three feet ending in hoofs and an ivy-leaf at each juncture. The shaft was surmounted by a circular plate which served for the support of the lamp.

This type of lamp-stand is found as early as the sixth century B.C., but continues until later.

For other lamp-stands of this form from Cyprus, cf. British Museum Excavations in Cyprus, p. 67, figs. 87, 89 (from a sixth-century tomb)

LIGHTING UTENSILS

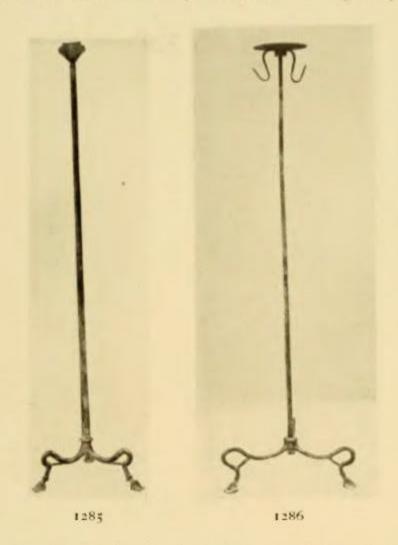
and J. L. Myres and M. Ohnefalsch-Richter, Catalogue of the Cyprus Museum, No. 3611.

CANDLE-HOLDERS AND LAMP-

STANDS

1285 The shaft is surmounted by a three-sided volute capital of Cypriote-Ionic form, in the style of the sixth century B.C.

Height, 39½ in. (1.03 m.). cf. J. L. Myres, Cesnola Handbook, No. 4970. Illustrated in the Cesnola Atlas, III, pl. LXVII, 1. The green patina has been



largely removed. The circular plate is missing; also the three leaves between the feet of the base. The volute capital is bent to one side. Acc. No. C.B. 432.

1286 The shaft is surmounted by a square knob, a pair of hooks for suspending the wick-trimmer, and a circular plate for the support of the lamp.

This and the following specimens probably belong to a somewhat later date than No. 1285.

Height, 33% in. (85 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4972.

CANDLE-HOLDERS AND LAMP-STANDS The light green patina has been mostly removed. The ivy-leaves at the junctures of the feet are missing; the surface is a little corroded. Acc. No. C.B. 433.

1287 Similar to the preceding, except that the knob below the hooks is lozenge-shaped instead of square.

Height, 41 ⁹/₁₆ in. (105.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4974. The green patina has been largely removed. The plate is considerably broken and the leaves between the feet of the base are missing. Acc. No. C.B. 434.

1288 The shaft is surmounted by a circular plate.

Height, 38½ in. (97.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4975. Illustrated in L. P. di Cesnola, Cyprus, p. 336. The green patina has been largely removed. The plate is much broken and the hooks for the wick-trimmers and the knob at the juncture are missing; also the leaves between the feet of the base. Acc. No. C.B. 435.

1289 The shaft is surmounted by a square knob which served for the support of the plate.

Height, 36% in. (93 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4971. The light green patina has been largely removed. The plate is missing; also two of the leaves between the feet of the base. The shaft is broken in two and reattached. The surface is considerably corroded in places. Acc. No. C.B. 431.

1290 The shaft is surmounted by a square knob which served for the support of the plate.

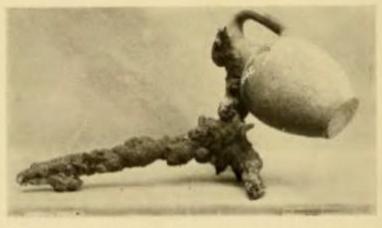
Height, 36³ in. (92 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4976. The light green patina has been largely removed. The plate is missing, as are also two of the leaves between the feet of the base. Acc. No. C.B. 436.

1291 The shaft is surmounted by a square knob which served for the support of the plate.

Height, 253 in. (65.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4973. The

green patina has been almost entirely removed. The plate is missing; also the leaves between the feet of the base. The shaft was broken in two and reattached, as was also one of the hoofs of the base. Acc. No. C.B. 430.

1292 Part of a similar candelabrum, of iron; only the lower end of the shaft and part of the base are



1292

LIGHTING UTENSILS

preserved. To one of the legs is rusted a clay amphora of fifth or fourthcentury type.

Height of fragment, 9k in. (23.2 cm.). cf. J. L. Myres, Cesnola Handbook. No. 4977. The iron is much corroded. Acc. No. C.B.

402.

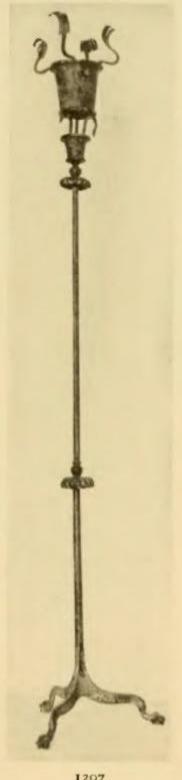
ETRUSCAN

1297 CANDELABRUM. The shaft, which is octagonal in its upper part and round in its lower, with a recurved rosette at the juncture, rests on a base in the shape of three feet ending in paws. The shaft is surmounted by a recurved rosette and by two vase-shaped receptacles, one above the other, joined to each other by a plain stem. From the lower one, which is considerably smaller than the other, emerge three spikes with loop-shaped ends terminating in birds' heads; from the upper project four curved stems with fork-like ends. These, as well as the lower spikes, probably served for the insertion of candles. The stem which joins the two receptacles projects half-way into the upper one and is unfinished at its upper end. It is possible that it was originally continued higher and was perhaps surmounted by a statuette, as is the case in so many early Etruscan examples.

This candelabrum was found in the same tomb as the large chariot (No. 40), and is thereby dated as belonging to the middle of the sixth century B.C. (See the description of the contents of that tomb, p. 177.)

Height, $47\frac{1}{2}$ in. (1.206 m.). For provenance see above. Illustrated and briefly described by A. Furtwängler, Brunn-Bruckmann, Denkmäler griechischer und römischer Skulptur, Nos. 586 and 587, p. 6, fig. 11. One foot is broken off and has been repaired in antiq-Two of the spikes ending in birds' heads are partly broken and one has become bent. Other parts have also been somewhat bent out of position. For the possibility of a missing top part see above. Acc. No. G.R. 411.

CANDLE-HOLDERS AND LAMP-STANDS



1297

CANDLE-HOLDERS AND LAMP-STANDS 1298 CANDELABRUM. The shaft consists of a statuette of a human figure surmounted by a moulded stem which ends above in three

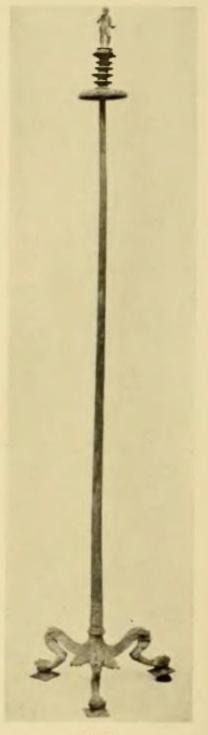
pointed leaves curled downward. The whole is supported on a base with three feet ending in paws which rest on balls. The statuette represents a man standing with his weight on both legs, the left a little advanced. His right arm is lowered, the left hand is held to his hip. He is nude and has long hair which falls loose on his back.

For a similar candelabrum cf. K. Schumacher, Bronzen in Karlsruhe, No. 419, pl. V, 3. In that example there is a cup at the top with a spike in the middle, for the insertion of a candle; it is probable that our specimen originally had a similar cup.

Archaic Etruscan period, of fair execution.

Height, 13³ in. (34.9 cm.). Gift of Henry G. Marquand, 1897. Unpublished. The green patina has been mostly removed. The right hand of the statuette is missing and the ends of two of the spikes have been broken off and reattached. The shaft has also been broken from the vase and reattached. Acc. No. G.R. 175.

I 299 CANDELABRUM. The shaft, which is fluted and ornamented with a leaf pattern below, rests on three feet in the form of lion's paws on plinths, springing from heads of monsters. Between the feet are palmettes, in the round, and a rich pattern of palmettes and scrolls in relief. On the top of the shaft is an inverted bowl ornamented with tongue pattern on its under side and surmounted by a short, moulded stem on which is the figure of an athlete. The latter is represented as standing with his weight chiefly on his right leg; the right arm is raised, the left extended. He is



1299

nude and has short, straight hair. Between the moulded stem and the male figure there must originally have been spikes for the attachment of candles.

For similar examples with the spikes still in position cf. Museo Etrusco

LIGHTING UTENSILS

Gregoriano, pls. LXXVII, 3, 5; LXXX, 3, 4; LXXXI, 1, 2, 3, 4; LXXXII, 4. The style is Etruscan, of the fifth century B.C., and the execution is fair. The manner in which the candles were fixed on such spikes is illustrated on an Etruscan painting (cf. Daremberg et Saglio, Dictionnaire, I, fig. 1086).

CANDLE-HOLDERS AND LAMP-STANDS

Height, 4 ft. 936 in. (1.463 m.). Purchased in 1896. Said to have been found at Chiusi. Unpublished. Crusty, blue-green patina, with brown incrustations. One leg was broken off and is reattached, and another is slightly bent from its original position. For the spikes which must originally have been between the moulded stem and the male figure, see above. Acc. No. G.R. 455.



1303 CANDELABRUM. The shaft, which is decorated with incisions and with the figure of a panther modelled in full round and represented climbing up it, rests on three feet, terminating in hoofs, with leaves at the junctures. At the top of the shaft is a bowl with broad rim and four birds perched on it.

Late Etruscan type, of rather cursory execution. For similar examples

CANDLE-HOLDERS AND LAMP-STANDS

No. G.R. 170.

is still in position.

with a bowl and with animals represented climbing up the shaft, cf. Museo Etrusco Gregoriano, pls. LXXXII, 1, 2, 5; LXXVI, 1, 2, 4, 5; and LXXV, 1, 3, 4, 6.

Height, 15\(^3\) in. (40 cm.). Purchased in 1896. Said to have come from Cività Castellana. Unpublished. Rough, greenish patina. There is a hole in the bowl and in one leg. Acc.

1304 CANDELABRUM (of iron). The plain, round shaft rests on three feet and ends above in three curved spikes, which served for the attachment of candles. Toward the top of the shaft are two hooks from which the wick-trimmers were suspended, one of which

This candelabrum forms part of the contents of an Etruscan tomb belonging to the fourth to third century B.C. (cf. pp. 180ff.).

Height, 42 in. (106.7 cm.). Purchased in 1903. Unpublished. The iron is much corroded; one of the feet is damaged. Acc. No. G.R. 466.

1305 CANDELABRUM (of iron). Similar to the preceding, but with only two spikes and no hooks for hanging up the wick-trimmers.

This candelabrum was found in the same tomb as No. 1304.

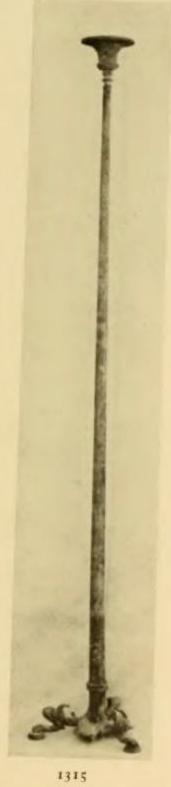
Height, 34³ in. (88.3 cm.). Purchased in 1903. Unpublished. The iron is much corroded. The end of one foot is broken off. Acc. No. G.R. 467.



1306 CANDELABRUM (of iron). The top part only is preserved. It consists of part of the shaft, surmounted by an inverted bowl and twisted stem from which project three spikes ending in birds' heads. At the top of the stem is a small bowl and below the inverted bowl are hooks for the suspension of wick-trimmers.

This candelabrum was found in the same tomb as Nos. 1304, 1305.

Height of fragment, 13½ in. (34.4 cm.). Purchased in 1903. Mentioned by A. Furtwängler, Neue Denkmäler antiker Kunst, III, 1905, Heft II, p. 273, (h). It used to be mounted on three restored legs and is so described by Furtwängler;







Candle- the legs have now been removed. The iron is much corroded. Some parts are Holders slightly bent. Acc. No. G.R. 454.

LAMP-

1310 CANDELABRUM. On top of a moulded shaft is a round disk, surmounted by a spike, into which lamp No. 1335 fitted. The base is round, with a moulded edge, and ornamented on its under side with concentric circles, incised. The small size of the candelabrum suggests that it was placed on a table when in use. Illustrated, p. 375.

Height, 513 in. (14.7 cm.). Date of purchase uncertain (before 1906). Unpublished. Crusty, greenish patina. No missing parts, but the surface is somewhat corroded in places. Acc. No. G.R. 388.

ROMAN

1315 CANDELABRUM. The shaft is plain and is surmounted by a vase-like top, with a round disk at the top for the support of the lamp. The whole rests on a base which consists of three legs ending in lion's paws on disks, with leaves between them. Illustrated, p. 375.

This type of candelabrum belongs to the Roman period. For a number of similar examples from Pompeii and Herculaneum cf. F. B. Tarbell, Naples Bronzes, Nos. 44 ff.

Height, 51 in. (1.295 m.). Purchased in 1908. From the Filangieri Collection. Mentioned in the Museum Bulletin, May, 1909, p. 81. Cast solid. The crusty, green patina has been partly removed in places. No parts missing, but the top disk and the small disks under the lion's paws were broken off and reattached. Acc. No. 08.258.15.

1318 LAMP-STAND, in the form of a tripod. It consists of a circular disk, set in a rim which rests on three legs. The legs terminate below in paws and are continued above into arabesque patterns which occupy the spaces between each two legs. On the upper side of the disk is a shallow circular depression into which the foot of the lamp fitted. Illustrated, p. 375.

Stands of this type have been found with their lamps, at Pompeii (A. Mau, Pompeii, p. 374, fig. 203). The patterns of the arabesques between the feet show a variety of designs (cf. F. B. Tarbell, Naples Bronzes, figs. 75-81). For an exactly similar example to ours, also from Boscoreale, cf. E. Pernice, Archäologischer Anzeiger, 1900, p. 182, fig. 7.

Height, 6 in. (15.2 cm.). Purchased in 1908. Said to have come from Boscoreale. Mentioned in the Museum Bulletin, May, 1909, p. 44. Crusty, bluegreen patina. The upper surface of the circular top is much corroded. Acc. No. 08.258.12.

LIGHTING UTENSILS

LAMPS

LAMPS

A form introduced at the close of the Bronze Age was a plain saucer with rim pinched into a nozzle or wick-holder. For a discussion of this see under Nos. 1323 ff.

The commonest Greek form of the fifth to the third century B.C. is a circular bowl with incurved rim (to prevent the oil from spilling), short or long trough-like nozzle, and sometimes with horizontal handle. These lamps are often covered with the brilliant black glaze characteristic of the period, and are generally wheel-made (cf. H. Schmidt, Schliemann's Sammlung trojanischer Altertümer, p. 199, Nos. 4031 ff.; R. Zahn, in T. Wiegand und H. Schrader, Priene, p. 449).

The lamps of the late Hellenistic period (circa II century B.C.) are moulded, of elongated shape, and generally have relief decorations on the upper side. They have long, trough-like nozzles, and instead of being open receptacles, are fitted with concave tops with only a hole left for pouring in the oil. Occasionally they have ring handles (cf. Zahn, op. cit., p. 450, Nos. 174 ff.; Schmidt, op. cit., p. 200, Nos. 4064 ff.).

From this was derived the familiar Roman type of lamp of a circular bowl, with rounded or volute nozzles and small ring-handle (cf. Zahn, op. cit., p. 453, Nos. 187 ff.; Schmidt, op. cit., p. 201, Nos. 4081 ff.; H. B. Walters, History of Ancient Pottery, II, pp. 400 ff. etc.), which in its turn became elongated and provided with a mere projection to serve as a handle (cf. Schmidt, op. cit., p. 201, Nos. 4087–4089).

Sometimes lamps are provided with tubular sockets for insertion in a spike on the top of the lamp-stand (cf. e.g. No. 1335 in our collection; also J. L. Myres, Cesnola Handbook, Nos. 2519-2520).

Noteworthy is the rare occurrence of Etruscan lamps. This is probably

Lamps, as can be seen by the Etruscan candelabra, the majority of which served for the insertion of candles, not for the support of lamps (see under candelabrum, pp. 366, 371 ff.).

By far the greatest number of the ancient lamps are made of clay; but a considerable number of bronze specimens have also been found, as well as some examples in stone and precious metal.

On the subject of lamps cf.:-

- J. Toutain, Daremberg et Saglio, Dictionnaire, under lucerna.
- H. Thiersch, in Furtwängler, Aegina, p. 467 f.
- A. Furtwängler, Olympia, IV, Die Bronzen, p. 205.
- R. Zahn, in T. Wiegand-H. Schrader, Priene, pp. 449 ff., and especially pp. 456 ff.
 - H. Schmidt, Schliemann's Sammlung trojanischer Altertümer, pp. 199 ff.
- S. Loeschcke, in Beschreibung römischer Altertümer gesammelt von Carl A. Niessen, 3^{te} Bearbeitung.

British Museum, Greek and Roman Life, p. 118.

- H. B. Walters, History of Ancient Pottery, II, pp. 393 ff.; Catalogue of Lamps in the British Museum.
- J. Fink, Formen und Stempel römischer Thonlampen, in Sitzungsberichte der kgl. bayerischen Akademie der Wissenschaften, 1900, Heft 5.
 - C. Friederichs, Kleinere Kunst und Industrie, p. 180.

SAUCER LAMPS

They consist of an open saucer with rim pinched to form one or more nozzles for the insertion of wicks.

This type of lamp was first introduced at the close of the Bronze Age (cf. F. J. Bliss, Mound of Many Cities, Tell-el-Hesy, fig. 174 [in XVIII dynasty layers]). In Cyprus it commonly occurs from the seventh to the fourth century B.C. (cf. J. L. Myres, Cesnola Handbook, Nos. 2501-2520); it also occurs undated in Phoenicia, and in Malta and Sicily even to the present day (cf. J. L. Myres and M. Ohnefalsch-Richter, Catalogue of the Cyprus Museum, p. 80). For an example from Olympia cf. A. Furtwängler, Olympia, IV, Die Bronzen, No. 892.

FROM CYPRUS (CESNOLA COLLECTION)

The examples in this collection all have a shallow bowl and wide, flat rim. This form is the latest development of this type and belongs to the fourth and third centuries B.C. (cf. J. L. Myres and M. Ohnefalsch-Richter, Catalogue of the Cyprus Museum, p. 80).

LAMPS

1323

Length, 5% in. (14.9 cm.). Width, 5% in. (14.8 cm.). Height, 1% in. (2.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4978. Illustrated in the Cesnola Atlas, III, pl. XLIV, 3. The green patina has been largely removed. The surface is considerably corroded and there are a number of small holes. Acc. No. C.B. 414.



1323



1327

1324

Length, 6% in. (15.6 cm.). Width, 6% in. (16.5 cm.). Height, 1% in. (3.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4981. The green patina has been largely removed. The surface is somewhat corroded and there are a number of holes. Acc. No. C.B. 418.

1325

Length, 515 in. (13.5 cm.). Width, 51 in. (13.3 cm.). Height, 116 in. (2.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4979. The light green patina has been almost entirely removed. The rim is slightly chipped and there are a few small holes. Acc. No. C.B. 415.

1326

Length, 5¹¹/₁₆ in. (14.5 cm.). Width, 4¹⁵/₁₆ in. (12.5 cm.). Height, 1 in. (2.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4980. The green patina has been almost entirely removed. The surface is considerably corroded and the rim is somewhat chipped. Acc. No. C.B. 417.

1327 This specimen is somewhat different from the preceding, having an open saucer with slight rim and trough-like spout. It is probably somewhat later in date. For a similar example in clay cf. J. L. Myres, Cesnola Handbook, No. 2518.

Length, $4\frac{7}{16}$ in. (11.3 cm.). Diameter, $3\frac{5}{16}$ in. (8.4 cm.). Height, $\frac{3}{4}$ in. (1.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4982. The crusty, green patina

Lamps has been largely removed. The rim is considerably broken and chipped. Acc. No. C.B. 416.

LATE GREEK LAMPS

1335 LAMP, in the form of an open, round bowl with elongated round nozzle, and lid attached by a hinge. It has a short flaring foot and

ring-shaped handle with an ivy-leaf above. In the centre of the bowl is a tubular socket, which served for inserting the lamp on the spiked stand No. 1310.

For a somewhat similar lamp from Priene, cf. T. Wiegand und H. Schrader, Priene, p. 385, figs. 488-489. The device of the tubular



1335

socket for insertion on a spike goes back as far as Minoan times (cf. Monumenti antichi, 1902, p. 101, figs. 34-35).

Height, without lid, 2 in. (5 cm.). Length, without handle, 3\frac{3}{8} in. (8.6 cm.). Date of purchase uncertain (before 1906). Unpublished. Crusty, greenish patina. The handle is broken off and part of the ring is missing. The surface is somewhat corroded. Acc. No. G.R. 387.

1336 LAMP in the form of a rounded bowl, elongated on one side to

form the nozzle. The bowl is closed at the top except for a small heartshaped hole near where the bottom of the wick would come, and a round aperture which served for pouring in the oil and which is covered by a lid in the form of a shell.

There is a ring handle and a short flaring foot.



1336

For a similar example in clay, cf. R. Zahn, in T. Wiegand und H. Schrader, Priene, p. 452, No. 186.

Height, with handle, $3\frac{7}{16}$ in. (8.7 cm.). Length, without handle, $4\frac{7}{16}$ in. (11.8 cm.). Date of purchase uncertain. Rough, green patina. The upper

LIGHTING UTENSILS

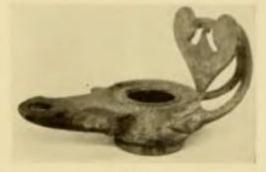
part of the handle is missing, also the pin of the hinge for the lid. Acc. No. G.R. LAMPS 386.

ROMAN LAMPS

1340 LAMP, in the form of a round bowl on a low ring base and with an elongated nozzle, flanked on each side by a volute. The handle consists

of two curved stems, united above to a large heart-shaped member and joined to the lamp by leaf-shaped attachments.

This type of lamp occurs on Roman sites in great numbers during the first century B.C. (cf. J. Fink, Formen und Stempel römischer Thonlampen, in Sitzungsberichte der Münchner Akademie, 1900, p. 686, Class I). For similar



1340

examples in bronze cf. F. B. Tarbell, Naples Bronzes, Nos. 36, 37.

Height, with handle, 3 \(\frac{7}{16}\) in. (8.9 cm.). Length of lamp, without handle, 4 \(\frac{7}{16}\) in. (11.8 cm.). Purchased in 1900. Said to have been found in the Hauran, Syria. Crusty, green patina. A small piece is missing from the handle; otherwise intact. Acc. No. G.R. 30.

1350 BRONZE SAUCER. The broad rim is divided into two sections, a flat, horizontal part decorated with incised scrolls and bearing the

inscription Suthina (cf. p. 182), and a convex border with beading and egg-and-dart pattern in relief. On the latter are two small rings for the attachment of handles. Etruscan, fourth to third century B.C.

The best explanation of saucers of this type is that they were the bowls placed at the top of thymiateria or incense burners. They could hardly have served as lamps, as the bowl part is often so small as to be inadequate for a receptacle



1350

of the oil; and they cannot have been parts of candelabra, as there are no marks of attachment. For similar examples cf. K. Schumacher, Antike Bronzen in Karlsruhe, Nos. 421 ff., and the references there cited; there are several in the British Museum, and in the University Museum, Philadelphia, all unpublished.

Diameter, 416 in. (11.3 cm.). Purchased in 1903. Found at Bolsena in an Etruscan tomb of the fourth to third century B.C. (cf. pp. 180 ff.). Unpublished.

Lamps Crusty, green patina. There is a small hole in the rim and one of the rings is broken. Acc. No. G.R. 452.

LAMP-HOOK

Lамр-ноок

1351 LAMP-HOOK. It consists of a rod from which project two

hooks, curving in opposite directions; at one end of the rod is a ring, in which one link of a chain is still preserved.

The use of this hook is seen from examples still attached to Roman lamps. It apparently served both for suspension (cf. British Museum, Handbook of Greek and Roman Life, p. 119, fig. 105; K. Schumacher, Antike Bronzen, No. 404), and as a pick-wick (cf. F. B. Tarbell, Naples Bronzes, fig. 35, where a hook of this type is attached to the lid of the lamp).

Length, 3½ in. (8.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4983. Crusty, greenish patina. Acc. No. C.B. 93.



1351

ARMS AND ARMOR

Our knowledge of ancient arms and armor is derived both from frequent representations of them on monuments, and from actual specimens which have survived. The majority of extant examples are of bronze, though after the Bronze Age, and especially in Roman times, we know iron to have been commonly used, at least for the majority of weapons. This is due to the fact that iron objects have mostly perished by corrosion, while those of bronze are generally in a comparatively good state of preservation.

DAGGER-BLADES

DAGGER-BLADES The dagger (ἐγχειρίδιον, pugio) was one of the earliest metal weapons employed, its short length and simple shape lying within the scope of the maker's ability at an early period; for during the Early Bronze Age the maker was not only inexperienced in working metal, but the material at his disposal was often almost pure copper, which, being softer

ARMS AND ARMOR

than bronze, did not admit of very efficient forms (see Introduction, p. xvi). Later, when these difficulties were overcome, the sword became popular, its greater length making it more serviceable as an offensive weapon at close range (see Nos. 1460 ff.).

DAGGER-BLADES

For daggers in general cf. A. J. Reinach, Daremberg et Saglio, Dictionnaire, pugio, pp. 761 ff.

FROM CYPRUS (CESNOLA COLLECTION)

The dagger-blades at this early period are of almost pure copper, generally with a high admixture of copper oxide, which gives it a little more hardness. The implements appear to have been cast in an open mould and then finished by hammering. The haft, which was of more perishable material, such as wood or bone, has in all cases disappeared. On this account it cannot now be determined whether this type of blade was also inserted into a long haft and used as a spear.

Two main types can be distinguished:

TYPE I. Leaf-shaped, with rounded or slightly pointed base for insertion in the haft. The base was sometimes prolonged into a flat tang and rivets were added to secure the fastening further. Along the centre line of the blade runs a midrib, generally slight, but sometimes more accentuated.

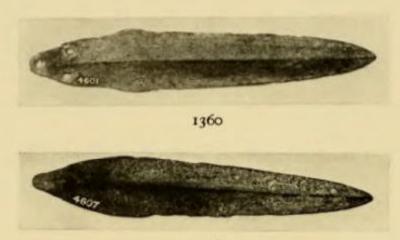
This form, without the tang, may be regarded as the earliest type of bronze dagger. An example of this shape was found in the necropolis of Nagada in Egypt and belongs to the first dynasty (cf. W. M. Flinders Petrie, Ballas and Nagada, p. 48, pls. LXV, 3, and LXXXIII, 836; and J. Naue, Die vorrömischen Schwerter, pp. 1–2, Note 1, pl. I, 1). The addition of the tang is a natural development of this type, as it must soon have become evident that the securer fastening it provided was advantageous.

Similar examples have been found in Hittite tombs (cf. C. L. Woolley, Liverpool Annals of Archaeology and Anthropology, February, 1914, pl. XXIV); at Troy (cf. H. Schliemann, Ilios, p. 505, fig. 957); in the Cyclades (cf. F. Dümmler, Athenische Mitteilungen, XI, Beilage, I, 11, p. 24); and in Central Europe (cf. M. Much, Die Kupferzeit in Europa, p. 13, figs. 11–14, and R. Virchow, Gräberfeld von Koban, pl. II, 1, p. 77).

(a) Without tang

1360 At the base of the blade are three rivet-holes.

DAGGER-BLADES Length, 6½ in. (15.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4601. The green patina has been partly removed. Slightly corroded in places. Acc. No. C.B. 19.



1366

1361 At the base of the blade are three rivet-holes.

Length, 6½ in. (16.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4602. The greenish patina has been largely removed. Somewhat corroded in places. Acc. No. C.B. 20.

1362 At the base of the blade are two rivet-holes.

Length, 3 13 in. (9.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4603. The green patina has been largely removed. Considerably corroded in places. Acc. No. C.B. 21.

1363 At the base of the blade are three rivet-holes in which the rivets are still preserved.

Length, 6\frac{3}{4} in. (17.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4604. Greenish patina. The surface is somewhat corroded and encrusted. Acc. No. C.B. 23.

1364 There are no rivet-holes.

Length, 4¹¹/₁₆ in. (11.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4605. The green patina has been largely removed. The surface is considerably corroded and the edges are much chipped. Acc. No. C.B. 30.

1365 There are no rivet-holes.

Length, 51 in. (13.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4606. The patina has been partly removed. The surface is slightly corroded. Acc. No. C.B. 33.

1366 There are no rivet-holes.

Length, 415 in. (12.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4607.

ARMS AND ARMOR

The patina has been partly removed. The edges are somewhat chipped. Acc. No. C.B. 34.

DAGGER-BLADES

(b) With Tang

1367 There are three rivet-holes, two in the base of the blade, one in the tang.

Length, 6% in. (15.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4608. Illustrated in the Cesnola Atlas, III, pl. LXXI, 2. The patina has been partly removed. The surface is corroded in places. Acc. No. C.B. 26.



1367

1368 There are two rivet-holes in the base of the blade.

Length, 55 in. (14.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4609. The patina has been largely removed. The surface is a little corroded. Acc. No. C.B. 18.

1369 There are two rivet-holes in the base of the blade.

Length, 43 in. (11.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4610. The patina has been partly removed. The surface is corroded in places. Acc. No. C.B. 25.

1370 There are two rivet-holes in the base of the blade, in one of which the original rivet is still preserved.

Length, 43 in. (10.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4611. The patina has been partly removed. The surface is slightly corroded. Acc. No. C.B. 27.

1371 There are no rivet-holes.

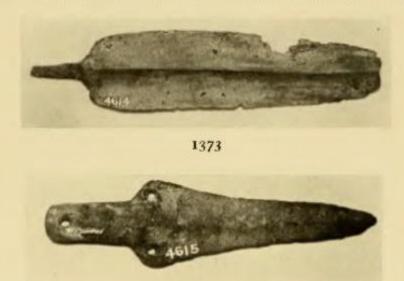
Length, 3\frac{3}{4} in. (9.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4612. The patina has been partly removed. The upper part of the blade is missing. The surface is somewhat corroded. Acc. No. C.B. 29.

1372 There are no rivet-holes.

Length, 4% in. (12.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4613. The patina has been largely removed. The top of the blade is missing. The surface is slightly corroded. Acc. No. C.B. 31.

DAGGER-BLADES 1373 There are no rivet-holes.

Length, 5½ in. (14 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4614. The patina has been partly removed. The top of the blade is missing and the surface is considerably corroded, with a few pieces missing. Acc. No. C.B. 35.



1374

1374 Triangular blade with slightly concave outline. The tang is unusually broad. There are three rivet-holes, two in the base of the blade, one in the tang.

For similar dagger-blades of triangular shape from the Cyclades cf. F. Dümmler, Athenische Mitteilungen, XI, 1886, Beilage 1, Nos. 6, 7.

Length, 3\frac{3}{4} in. (9.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4615. Illustrated in the Cesnola Atlas, III, pl. LXXI, 4. The green patina has been partly removed. The surface is somewhat corroded. Acc. No. C.B. 28.

TYPE II. Leaf-shaped, with strong midrib which is prolonged into a round, tapering tang, long enough to penetrate the whole length of the handle. The end is bent back to form a hook, in order to keep the tang firmly in place. Often there are two slits at the base of the blade to separate the cutting edges from the tang (cf. J. L. Myres, Cesnola Handbook, Nos. 4616-4625).

This type of dagger is said to have been found in graves of 3000 B.C. (cf. M. Ohnefalsch-Richter, Neues über Ausgrabungen auf Cypern, in Zeitschrift für Ethnologie, XXXI, p. 321, fig. XXI, 10). It is often referred to as Cypriote par excellence, and was certainly a favorite form in Cyprus, to judge from the numerous examples found there (cf. J. L. Myres and M. Ohnefalsch-Richter, Catalogue of the Cyprus Museum, p. 53, Nos. 551 ff.).

ARMS AND ARMOR

But it is not peculiar to this locality only. Daggers of the same shape have been found in Troy (cf. M. Ohnefalsch-Richter, Kypros, die Bibel und Homer, pl. CXLVI, 3A, d), as well as in Hungary (cf. F. von Pulszky, Die Kupferzeit in Ungarn, p. 77, Nos. 3, 5, 6, 7) and other sites of Central Europe (cf. J. Undset, Die ältesten Schwertformen, in Zeitschrift für Ethnologie, XXII, 1890, p. 8 f., who thinks that these were probably carried there from Cyprus by the Phoenicians).

DAGGER-BLADES

1378

Length, 8% in. (21.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4616. The green patina has been mostly removed. The edges are slightly chipped. Acc. No. C.B. 1. Illustrated, p. 389.

1379

Length, 12% in. (31.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4617. The green patina has been partly removed. Slightly corroded in places. Acc. No. C.B. 2.

1380

Length, 13 3 in. (33.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4618. The green patina has been partly removed. Slightly corroded in places. Acc. No. C.B. 3.

1381

Length, 16 to in. (41.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4619. The green patina has been partly removed. Slightly corroded in places. Acc. No. C.B. 4.

1382

Length, 15 % in. (59.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4620. The green patina has been partly removed. Slightly corroded in places. Acc. No. C.B. 5.

1383

Length, 15¹³ in. (40.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4621. The green patina has been partly removed. Slightly corroded in places. Acc. No. C.B. 6.

1384

Length, 1936 in. (48.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4622. The green patina has been partly removed. Slightly corroded in places. The edges are considerably chipped. Acc. No. C.B. 7.

1385

Length, 194 in. (48.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4623.

DAGGER- The green patina has been partly removed. Considerably corroded in places. Acc. No. C.B. 8.

1386

Length, 17 in. (44.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4624. Illustrated in the Cesnola Atlas, III, pl. LXXII, 2. The green patina has been partly removed. Slightly corroded in places. Acc. No. C.B. 9.

1387

Length, 16% in. (41 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4625. The green patina has been partly removed. Considerably corroded in places. Acc. No. C.B. 10.

1388 The midrib is hammered flat for a short distance from the point.

Length, 20 in. (50.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4626. Illustrated in the Cesnola Atlas, pl. LXXII, 5. The green patina has been partly removed. Considerably corroded. The tang is bent a little to one side. Acc. No. C.B. 11.

1389 The midrib is hammered flat for a short distance from the point.

Length, 16 in. (40.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4627. The green patina has been partly removed. Considerably corroded in places. Acc. No. C.B. 12.

1390

Length, 125 in. (32.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4628. The green patina has been mostly removed. Much corroded, with pieces along the edges missing. Acc. No. C.B. 13.

1391

Length, 10 7/16 in. (26.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4629. The green patina has been mostly removed. The edges are much chipped. Acc. No. C.B. 14.

1392 The blade is bent back, probably intentionally to make it useless before burial (cf. J. L. Myres, Cesnola Handbook, p. 472). The end of the tang is hammered out.

Length, as bent, 11½ in. (29.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4630. The green patina has been partly removed. Slightly corroded in places. Acc. No. C.B. 15.

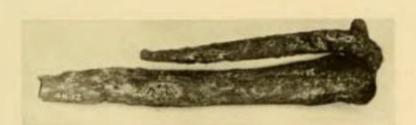
1393 The blade is bent like No. 1392.

Length, 111 in. (29.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4631.













DAGGER-BLADES The patina has been entirely removed. The copper has now a brownish appearance. Much corroded. Acc. No. C.B. 16.

1394 Doubled up, probably intentionally, like Nos. 1392, 1393.

Length, as bent, 6½ in. (16.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4632. Greenish patina. The surface is much encrusted and considerable parts of the blade, as well as the whole of the tang, are missing. Acc. No. C.B. 81. Illustrated, p. 389.

1395 The midrib protrudes so far and the lateral wings of the blade are so narrow that the dagger is practically four-winged. Illustrated, p. 389.

Length, 913 in. (24.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4633. Illustrated in the Cesnola Atlas, III, pl. LXXII, 3. The green patina has been partly removed. Much corroded, with considerable parts of the blade missing. Acc. No. C.B. 17.

1396 Four-bladed type like No. 1395. Illustrated, p. 389.

Length, 14 in. (35.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4634. Greenish patina. The surface is considerably encrusted. The bent tip of the tang is broken off. Acc. No. C.B. 37.

LATE BRONZE AGE

In the Late Bronze Age, which corresponds to the Mycenaean colonization of Cyprus, bronze proper was used, that is, copper was mixed with 9–11 per cent of tin, and was of correspondingly greater hardness. The forms of the dagger blades accordingly became more developed. They have now broad flat tangs with flanged edges. The handle-plates were riveted to these tangs, where they were kept in place by the flanges.

For other examples of this period with similar flanged tangs cf. e.g. A. J. Evans, The Prehistoric Tombs of Knossos, p. 82, fig. 90.

FROM CYPRUS (CESNOLA COLLECTION)

1403 There are five rivet-holes in the tang.



1403

Length, 516 in. (13.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4692.

Illustrated in the Cesnola Atlas, III, pl. LXIV, 3. Greenish patina. The sur- DAGGERface is much encrusted and corroded. Acc. No. C.B. 22.

BLADES

1404 Between the blade and the tang is a socket to secure the handleplates further. The tang, which is very long, is unsymmetrical. It contains two rivet-holes in which the rivets are still preserved.



1404

Length, 8 in. (20.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4693. Greenish patina. The surface is much corroded and encrusted. Acc. No. C.B. 24.

FROM GOURNIA, CRETE

The type prevalent in Crete during the Middle Minoan III and Late Minoan I periods (about 1800-1500 B.C.) is the following:

Leaf-shaped, without tang or midrib, and with rounded or straight-edged base for insertion in the haft, to which it was further secured by rivets. These blades are often of very thin bronze, in which cases they could not have been used for stabbing, but merely as knife-blades.

For similar examples cf. H. B. Hawes, Gournia, pl. IV, 56-60, and the references there cited; R. B. Seager, Explorations in the Island of Mochlos, fig. 45, XX, 9; II, 52, IV, 18. For the development of this type of blade from the earlier triangular form cf. R. B. Seager, Mochlos, op. cit., p. 106 f.



1407

1407 Slightly rounded base with three rivet-holes, in two of which the rivets are still preserved.

Length, 516 in. (13.8 cm.). Gift of the American Exploration Society, 1907. Crusty, greenish patina. The surface is corroded in places. The edges are considerably chipped. Acc. No. 07.232.7.

DAGGER-BLADES 1408 The base is rounded and has three rivet-holes, in one of which the rivet is still preserved. The blade contracts slightly in the middle.



1408

Length, 516 in. (13.8 cm.). Gift of the American Exploration Society, 1907. Crusty, greenish patina. The edges are somewhat chipped. Acc. No. 07.232.6.



1409

1409 Straight base with three rivet-holes, in one of which the rivet is still preserved. The blade is wider in the middle than at the ends.

Length, 5\frac{3}{4} in. (14.6 cm.). Gift of the American Exploration Society, 1907. Crusty, brown-green patina with blue patches. Considerably chipped on the edges. Acc. No. 07.233.8.



1410

1410 Straight base with two rivets. The edges of the blade are nearly parallel.

Length, 415 in. (12.5 cm.). Gift of the American Exploration Society, 1907. Crusty, greenish patina. Slightly chipped on the edges. Acc. No. 07.232.9.

SPEAR-HEADS

From the beginning of the Late Bronze Age spear-heads (spear = $\delta \delta \rho v$, hasta) are provided with tubular sockets and are thus clearly distinguished from dagger-blades (see above, p. 383).

SPEAR-HEADS

For spears in general cf. E. Cuq, Daremberg et Saglio, Dictionnaire, hasta, pp. 33 ff.

FROM CYPRUS (CESNOLA COLLECTION)

LATE BRONZE AGE

Spear-heads of this period have narrow, leaf-shaped blades generally with a midrib, which sometimes becomes so accentuated as to give a fourwinged appearance to the blade.

This type of spear-head is common in the Greek world in the Later Bronze and Early Iron Ages: cf. e.g. the examples from Knossos (A. J. Evans, The Prehistoric Tombs of Knossos, pl. XCI, fig. 113); from Gournia (H. B. Hawes, Gournia, pl. IV, 48); from Mochlos (R. B. Seager, Explorations in the Island of Mochlos, fig. 45, XX, 10–12); from Ialysos (A. Furtwängler und G. Löschcke, Mykenische Vasen, pl. D); and from Olympia (A. Furtwängler, Olympia, IV, Die Bronzen, pl. LXIV, and p. 173).

1415 Without midrib. The tubular socket was formed by bending the lower part of the blade around the head of the haft, a practice which may well have originated the socket. Illustrated, p. 395.

Length, 4\frac{1}{4} in. (10.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4694. Illustrated in the Cesnola Atlas, III, pl. LXXIII, 5. Rough, dark greenish patina. A piece on the upper right-hand corner of the socket is missing. Acc. No. C.B. 533.

1416 With strongly marked midrib. Illustrated, p. 395.

Length, 1315 in. (35.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4695. Illustrated in the Cesnola Atlas, III, pl. LXXII, 1. Rough, green patina. The socket is split open and a piece on its lower part is missing. There are two rivetholes in the socket. Acc. No. C.B. 41.

1417 With strongly marked midrib.

Length of fragment, $7\frac{7}{16}$ in. (18.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4696. Rough, green patina. The upper part is broken off and the socket is split open. Acc. No. C.B. 38.

SPEAR-HEADS 1418 The midrib is so marked as to give the spear-head a four-bladed effect.

Length, 124 in. (32.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4697. Rough, greenish patina. Part of the iron (?) haft is preserved and a portion of the socket is missing, as are also a few pieces in the blade. Acc. No. C.B. 39.

EARLY IRON AGE

Most spear-heads of the Early Iron Age resemble those of the Late Bronze period; that is, they have leaf-shaped blades and tubular sockets. But the blade is generally not so narrow, and the midrib broad and flat.

The majority of specimens found are of iron, but bronze is not wholly discarded. For the distribution of this type of spear-head see under the examples of the Bronze Age, p. 393.

(a) Of Bronze

1423

Length, 516 in. (14.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4706. Rough, green patina. There are two rivet-holes in the socket. Chipped in places. Acc. No. C.B. 36.

1424

Length, 736 in. (18.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4707. The rough, greenish patina has been partly removed. The surface is encrusted in places. Chipped in places. There are two rivet-holes in the socket. Acc. No. C.B. 40.

(b) Of Iron

1425

Length, 11 16 in. (28.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4708. The tip is broken off, as is also part of the socket. Part of the haft is preserved inside the socket. Acc. No. C.B. 45.

1426

Length, 916 in. (24.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4709. The iron is much corroded. Acc. No. C.B. 46.

1427

Length, 8\frac{3}{8} in. (20.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4710. The iron is much corroded, and a piece from the edge of the blade is missing. Acc. No. C.B. 47.



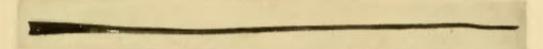








1426 1430







SPEAR-HEADS 1428

Length, 7\(^3\) in. (18.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4711. The iron is much corroded. Acc. No. C.B. 48.

1429

Length, 5% in. (14.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4712. Part of the iron haft is still preserved. The iron is much corroded. Acc. No. C.B. 49.

1430 The small size of this example suggests that it may have been used as an arrow-head. Illustrated, p. 395.

Length, 3 16 in. (7.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4713. Acc. No. C.B. 507.

Another variety of spear-head found in Cyprus during this period has a four-sided blade with a socket below and ending above in a point. The process of its development from the other type was probably the gradual disappearance of the wings of the blade, leaving only the long midrib.

This type of spear-head is peculiar to Cyprus and may perhaps be identified with the σιγύνα referred to by Herodotos and other ancient writers as the Cypriote javelin (cf. J. L. Myres, The Sigynnae of Herodotos, in the Anthropological Essays presented to E. B. Tylor, 1908, pp. 255–276; and A. J. Reinach, in Daremberg et Saglio, Dictionnaire, under sigyna, p. 1336 f.; also J. L. Myres, Annals of Archaeology and Anthropology, III, p. 107, and V, p. 130).

(a) Of Bronze

1433

Length, 25 in. (63.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4714. Illustrated in the Cesnola Atlas, III, pl. LXVII, 2. The green patina has been largely removed. Somewhat bent. The socket is split open and broken on one side. The tip is missing. Acc. No. C.B. 42. Illustrated, p. 395.

1434

Length, 20% in. (53 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4715. Crusty, green patina. Somewhat bent and corroded in places. The tip is missing. Acc. No. C.B. 43.

1435

Length, 27 to in. (69.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4716. Illustrated in the Cesnola Atlas, III, pl. LXXVII, 4. Crusty, green patina. Considerably corroded in places. The tip is missing. Acc. No. C.B. 44.

1436

SPEAR-

Length, 14½ in. (35.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4717. Rough, green patina. The socket is slit open. There are two rivet-holes in the socket. Acc. No. C.B. 116. Illustrated, p. 395.

(b) Of Iron

1437

Length, 11 in. (27.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4718. Much corroded. One rivet in the socket is preserved. It was broken in two and reattached. Acc. No. C.B. 115. Illustrated, p. 395.

FROM ITALY

The blade is of broad, leaf-shaped form, ending in a sharp point, and provided with a flat midrib. Below is a tubular socket for the insertion of the handle.

This is the common type of spear-head found in Italy during the Pre-Roman period (cf. E. Cuq, Daremberg et Saglio, Dictionnaire, under hasta, p. 37, and British Museum, Greek and Roman Life, fig. 83).

The four specimens in our collection are dated as not later than the middle of the sixth century B.C., since they were found in the same tomb as the Etruscan chariot (cf. p. 177 f.).

Of Iron

1442

Length, with socket, 19% in. (50 cm.). Unpublished. The iron is much corroded. The tip and a piece of the socket are missing. Inside the socket a portion of the iron haft is still preserved. Acc. No. G.R. 438.



1442

1443

Length, with socket, 18 in. (46.5 cm.). Unpublished. The iron is much corroded. Inside the socket a portion of the iron haft is still preserved. Acc. No. G.R. 437.

1444

Length, with socket, 18% in. (48 cm.). Unpublished. The iron is much

Spear- corroded. The tip is missing and the edges are somewhat chipped. Inside the socket a portion of the iron haft is still preserved. Acc. No. G.R. 436.

1445 Similar to the above, but of smaller dimensions.

Length, with socket, $8\frac{7}{16}$ in. (21.5 cm.). Unpublished. The iron is much corroded and a few pieces from the socket are missing. Acc. No. G.R. 439.

BUTT-SPIKES

BUTT-SPIKES The shafts of Greek spears were often provided on the butt ends either with another spear-head, so that the weapon could be used at both extremities, or with a simple spike (cf. E. Cuq, Daremberg et Saglio, Dictionnaire, under hasta, p. 36). The following are examples of such spikes (σαυρωτήρ), with tubular sockets.

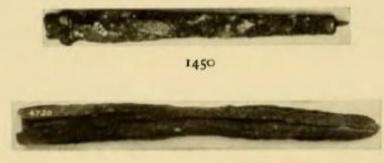
FROM CYPRUS (CESNOLA COLLECTION)

EARLY IRON AGE

1450 Of four-sided section, with a moulded ring between the spike and the socket.

Implements of this form used to be classed as spear-heads (cf. A. Furt-wängler, Olympia, IV, Die Bronzen, pl. LXIV, p. 175); they are, however, more probably spear-butts, for which their shape is much better adapted (cf. R. C. Bosanquet, in Essays and Studies presented to William Ridgeway, 1913, p. 275 f.).

Length, 6½ in. (16.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4719. Illustrated in the Cesnola Atlas, III, pl. LXXIII, 2. Crusty, greenish patina. The surface is much corroded. The upper end of the spike and the greater part of the socket are missing. Acc. No. C.B. 51.



1451

1451 Of round section.

Length, 7⁸ in. (18.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4720. Rough, greenish patina. The bronze is slit open in many places and a piece at

the bottom is missing. About midway are traces which show that a ring of another material surrounded it. Acc. No. C.B. 50.

BUTT-SPIKES

SWORDS

The earliest bronze swords (ξίφος, gladius) date from the Later Bronze Age. In the Early Bronze Age the difficulty of casting so long a weapon as the sword had not yet been overcome and short daggers had to serve the purpose of chief offensive weapon (cf. Nos. 1360 ff).

SWORDS

For swords in general cf.:-

- E. Beurlier, Daremberg et Saglio, Dictionnaire, gladius, pp. 1600 ff.
- J. Naue, Die vorrömischen Schwerter.

1460 BRONZE SWORD. The blade has slightly convex edges which become concave and indented before they reach the hilt. The hilt, which is attached to the sword by two bronze rivets, has a grip of oval section and a pommel in the shape of a shallow bowl with a knob in the centre. The hilt and the adjoining portion of the sword are richly decorated with incised and punctured ornaments, consisting of rows of circles, semicircles, dots, and zigzag lines. On the grip are three raised bands, and the blade has a series of ribs running along either side of the midrib.



1460

The workmanship is excellent, the decorations being executed throughout with wonderful finish.

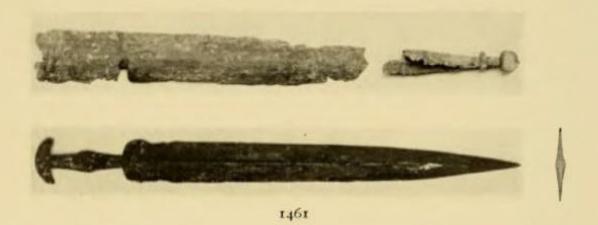
This type of sword is commonly known as Hungarian and belongs to the Later Bronze Age (cf. J. Naue, Die vorrömischen Schwerter, p. 48 f., p. 53 f., p. 56, pls. XXII ff.; O. Montelius, La Civilisation primitive en Italie, pl. 31, p. 174 f., and the references there cited). For its distribution cf. J. Naue, op. cit., p. 55.

Length, 211 in. (54.5 cm.). Purchased in 1906. Mentioned in the Museum Bulletin, February, 1907, p. 20. Smooth, olive-green patina. The preservation is excellent, the sword being practically intact, except for a crack in the pommel and a few slight chips in the blade. Acc. No. 06.1170.

BRONZE SWORD WITH SHEATH. The blade is in the form of a long, pointed leaf with broad flat midrib, and rounded base. The hilt

SWORDS

has a crescent-shaped pommel and a grip which is wider in the middle than at the ends. The grip and the base of the blade have raised edges for the insertion of bone or ivory inlay (now missing). The blade is decorated along either side of the midrib with a series of ridges, and at its base are finely incised and punctured lines. On the base of the blade and the hilt are four rivet-holes for the attachment of the inlay.



The sheath is made of a thin plate of bronze, bent together with edges adjoining. It ends above in a knob, with disk below, and is decorated on its surface with a series of parallel ridges, zigzag lines, and hatchings

This type of sword commonly occurs in Central and South Italy. The earliest examples belong to the period between 1100–1000 B.C. (O. Montelius, Pre-Classical-Chronologie, pl. 11), but the type continues into the Early Iron Age (cf. J. Naue, Die vorrömischen Schwerter, pp. 11–12, pl. VI, 1).

Length of sword, 20% in. (53 cm.). Lengths of sheath fragments, 1116 in. (28.1 cm.); 4½ in. (11.4 cm.). Purchased in 1909. Said to be from Roman excavations. Unpublished. Rough, green-blue patina. The sword is somewhat chipped and the sheath very fragmentary. Acc. No. 09.221.27.

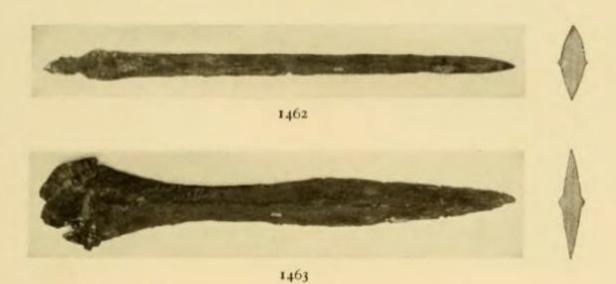
1462 IRON SWORD, with straight-edged blade, strong midrib, and flanged tang.

This form is probably a translation into iron of a bronze form found in Greece during the late Mycenaean period (cf. H. Schliemann, Mycenae, p. 144, fig. 221, and others cited by A. J. Evans, Mycenaean Cyprus as illustrated in the British Museum Excavations, in the Journal of the Anthropological Institute of Great Britain and Ireland, vol. XXX, 1900, p. 218). It is of foreign origin and seems to have originated in Italy, where a number of bronze examples of this form have been found (cf. J. Naue, Die vorröm-

SWORDS

ischen Schwerter, p. 15 f., pls. VII, VIII). Our example, from its close resemblance to these Bronze Age examples, must be placed at the beginning of the Early Iron Age, that is, about 1100–1000 B.C. For similar iron swords from Cyprus, cf. J. Undset, Die ältesten Schwertformen, in Zeitschrift für Ethnologie, 1890, XXII, p. 2 f.

Length, 27\frac{2}{8} in. (69.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4725. Illustrated in the Cesnola Atlas, III, pl. LXXIV, 2. The iron is much corroded. The handle-plates and rivets are missing, but the discoloration shows the handle to have run forward in a blunt point on the upper end of the blade. Acc. No. C.B. 438.

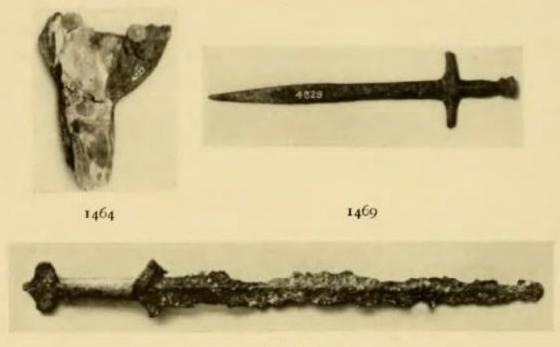


1463 IRON SWORD, with broad, leaf-shaped blade, with recurving edges and strong midrib. The tang is semicircular above and was probably long and narrow below (the lower part is now missing); it is not flanged, but has a bronze binding which protected the edges.

Of this form only a few examples have been found, all of which come from Cyprus (cf. e.g. J. L. Myres and M. Ohnefalsch-Richter, Catalogue of the Cyprus Museum, Nos. 3911–3913 [three fragments of at least two swords]; M. Ohnefalsch-Richter, Zeitschrift für Ethnologie, XXXI, 1899, p. (29) [a reference to a sword now in Cambridge and shortly to be published by J. L. Myres in the Liverpool Annals of Archaeology and Anthropology]). On the engraved bowl from Cyprus, which dates from the first half of the seventh century B.C. (cf. J. L. Myres, Cesnola Handbook, No. 4554) similar swords are represented. The type resembles the later form of sword at Halos, but is of more curved outline (cf. Myres, Cesnola Handbook, No. 4726). Recently a number of similar but smaller daggers and swords have

Swords been found in Early Iron Age tombs near Carchemish (not yet published). I

Length, 23\frac{3}{8} in. (59.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4726. Illustrated in the Cesnola Atlas, III, pl. LXXIV, 1. The iron is much corroded. The lower part of the tang is missing (see above). Two bronze rivets are preserved, as well as parts of the bronze binding of the handle-plates. Acc. No. C.B. 437.



1475

1464 FRAGMENT OF A SIMILAR IRON SWORD, consisting of the greater part of the tang with its bronze binding, and a considerable portion of the ivory handle-plates, which are fastened to the tang by means of three silver rivets. The hilt is cylindrical in section and ornamented with two mouldings.

Length of fragment, 4\frac{9}{4} in. (12.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4727. The iron is much corroded. Acc. No. C.B. 439.

1469 DIMINUTIVE SWORD, probably used as a pin. The blade is long and thin, with slightly curving edges. The hilt has a guard in the form of a cross-piece, and ends above in a knob-shaped pommel.

This type of sword is that commonly used in Greece during the fifth century B.C., as can be seen from frequent representations of it on Greek

I This information I owe to Professor John L. Myres.

vase-paintings, and some datable specimens found (cf. British Museum, Greek and Roman Life, p. 99 f.).

Swords

Length, 3 in. (8.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4829. The green patina has been partly removed. Otherwise intact. Acc. No. C.B. 222.

1475 IRON SWORD with straight-edged blade and marked midrib. The guard is of rounded form cut off sharp at the ends. The hilt has a bronze grip of oval section and flat pommel surmounted by a knob. The pommel is apparently fragmentary, having been of the antennae type with recurving ends.

Early Iron Age. For similar swords cf. J. Déchelette, Manuel d'archéologie, II, pp. 730 ff.; J. Naue, Die vorrömischen Schwerter, pls. XXXIV ff.

Length, 174 in. (43.8 cm.). Gift of Albert Gallatin, 1913. Dredged from the Rhone at Avignon in 1911. The iron is much corroded and the edges of the blade are much chipped. The hilt, which is covered with a crusty, green patina, is slit open on one side. Acc. No. 13.134.

ARROW-HEADS

Arrows (ios, sagitta) were used both in warfare and for the chase throughout antiquity, from the Stone Age down to Roman times. Their chronology is a matter of some difficulty, as they have mostly been found scattered on the surface, not in tombs. More or less definite date marks, however, are sometimes supplied by their occurrence on well-known battlefields.

ARROW-

For arrows in general cf. A. J. Reinach, Daremberg et Saglio, Dictionnaire, sagitta, pp. 997 ff.

The following types of arrow-heads are represented in our collection:

TYPE I. With flat, leaf-shaped blade, midrib, and long four-sided tang which served for insertion in the shaft.

This type appears as early as the Bronze Age (cf. F. J. Bliss, A Mound of Many Cities, Tell el Hesy, p. 81, figs. 133 ff.; E. Sellin, Tell Ta'Annek, pl. 8 g and h; J. de Morgan, Recherches sur les origines de l'Égypte, 1896, p. 210, Nos. 569, 570; J. Garstang, Mahâsna and Bêt Khalâf, pl. XXIII; R. C. Bosanquet, Phylakopi, pl. XXXVIII, 6); but persists until later, and is commonly found in Syria and Palestine (cf. F. J. Bliss and R. A. S. Macalister, Excavations in Palestine, pl. 79). A number of examples have

Arrowbeen found in Cyprus (cf. H. B. Walters, British Museum, Catalogue of Bronzes, No. 2809; W. Ridgeway, Early Age of Greece, p. 302, fig. 57).

FROM CYPRUS (CESNOLA COLLECTION)

1480 The midrib is broad and flat.

Length, 5\frac{3}{8} in. (13.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4776. The greenish patina has been partly removed. The surface is encrusted in places. Acc. No. C.B. 32.

1481 The midrib is broad and flat.

Length, 25 in. (6.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4777. Crusty, greenish patina. Acc. No. C.B. 60.

1482 The midrib is narrow and marked.

Length, 17 in. (4.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4778. Crusty, greenish patina. The surface is considerably corroded. Acc. No. C.B. 62.

Type II. With three-edged blade and tubular socket.

This type is commonly found on Greek sites during the classical period. A number of examples were found on the battle-field of Marathon (cf. K. Schumacher, Antike Bronzen in Karlsruhe, No. 748 [2], pl. XIV, 28), which gives them a definite date. They appear, however, to have had a long history. It is possible that they should be identified with the Homeric τριγλώχιν or thrice-barbed arrow (cf. W. Ridgeway, Early Age of Greece, I, p. 301 f.; A. Furtwängler, Olympia, Bronzen, p. 178, Nos. 1083 ff.). In the recent excavations at Carchemish they have been found in tombs after the fifth century B.C.

FROM CYPRUS (CESNOLA COLLECTION)

1487

Length, 1\frac{1}{6} in. (4.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4789. Illustrated in the Cesnola Atlas, III, pl. LXXIII, 4. Rough, green patina. Acc. No. C.B. 57.

1488

Length, 176 in. (3.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4790. Light green patina. The surface somewhat encrusted. Acc. No. C.B. 55.

1489

Length, 1½ in. (3.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4791. The patina has been largely removed. The surface is somewhat corroded. Acc. No. C.B. 54.

















ARROW-

1490

Length, 13 in. (3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4792. The patina has been largely removed. The surface is slightly corroded and the edges are somewhat chipped. Acc. No. C.B. 53.

1491

Length, 1¹¹ in. (4.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4793. The patina has been removed. The surface is considerably corroded and the edges are chipped in places. Acc. No. C.B. 56.

TYPE III. With four-sided blade of either straight-edged, tapering outline, or leaf-shaped profile. The tang is long and either round or four-sided in section.

This type, like the preceding, occurs on Greek sites during the classical period. Again a definite date-mark is supplied by their occurrence on the battle-field of Marathon (cf. K. Schumacher, Antike Bronzen in Karlsruhe, p. 144, No. 748, pl. XIV, 40, 41; British Museum, Greek and Roman Life, p. 100, fig. 86).

FROM CYPRUS (CESNOLA COLLECTION)

(a) With straight-edged blade

1499 The tang is round in section. Illustrated, p. 405.

Length, 4 in. (10.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4779. The rough, green patina has been partly removed. The tang is bent in its lower half. Acc. No. C.B. 65.

1500 The tang is of round section.

Length, 37 in. (9.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4780. Green patina. The surface is considerably encrusted. Acc. No. C.B. 66.

I 501 The tang is four-sided.

Length, 2\frac{1}{8} in. (6.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4781. The patina has been removed. The surface is somewhat corroded. Acc. No. C.B. 67.

(b) With leaf-shaped blade

1502 The tang is of round section. Illustrated, p. 405.

Length, 23 in. (6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4782. Greenish black patina. The surface is considerably encrusted. Acc. No. C.B. 76.

1503 The tang is of round section.

Length, 27 in. (7.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4783.

The patina has been largely removed. The surface is somewhat corroded. Acc. Arrow-No. C.B. 73.

1504 The tang is rounded.

Length, 2³ in. (9.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4784. The patina has been removed. The surface is considerably corroded. Acc. No. C.B. 74.

1505

Length, 216 in. (7.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4785. The patina has been removed. The surface is considerably corroded. Acc. No. C.B. 75.

TYPE IV. With two-edged triangular blade, sometimes ending below in barbs. There is a midrib and a four-edged tang, which is broadened where it joins the blade.

This type is commonly found on classical sites during the Hellenistic period (cf. A. Furtwängler, Olympia, IV, Die Bronzen, Nos. 1093 ff.; H. Thiersch, in Furtwängler, Aegina, p. 433, No. 258, pl. 117, 45; C. Carapanos, Dodone, pl. LVIII, 17, 18; M. Ohnefalsch-Richter, Verhandlungen der Berliner anthropologischen Gesellschaft, 1899, p. 332), and is figured on coins of the Alexander period (cf. British Museum, Catalogue, Crete, pl. 16, 13). But it also occurs earlier, as is seen from its appearance at Marion in Cyprus at the beginning of the fourth century (cf. A. Furtwängler, Olympia, IV, Die Bronzen, p. 178; Nos. 1093 ff.), and at Eryx in Sicily in the fifth to fourth centuries B.C. (cf. an unpublished example in Sir Arthur J. Evans's collection¹). For Roman arrow-heads of this type cf. British Museum, Greek and Roman Life, p. 105, fig. 92.

FROM CYPRUS (CESNOLA COLLECTION)

1510 The blade has straight, flaring sides ending below in barbs.

Length, 176 in. (3.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4786. Illustrated in the Cesnola Atlas, III, pl. LXXIII, 6. The patina has been largely removed. The points of the blade and the barbs, as well as most of the tang, are missing. Acc. No. C.B. 63. Illustrated, p. 405.

1511 The blade has straight, flaring sides, rounded below.

Length, 21 in. (5.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4787. Crusty, greenish patina. The surface is considerably corroded. Acc. No. C.B. 64. Illustrated, p. 405.

I This information I owe to Mr. John L. Myres.

ARROW-HEADS 1512 The blade is leaf-shaped. Illustrated, p. 405.

Length, 25 in. (6.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4788. Rough, greenish patina. The surface is somewhat encrusted. Acc. No. C.B. 61

SHIELDS

SHIELDS

The form of shield ($\alpha \sigma \pi \iota s$, $\theta \iota \rho e \dot{o} s$, $\pi \dot{\alpha} \rho \mu \eta$, clipeus, scutum, parma, pelta) in use in the Mycenaean period was of large dimensions, often extending from the neck to the feet (cf. W. Ridgeway, Early Age of Greece, I, p. 312). In the succeeding period a smaller shield of more wieldy form was adopted, and this necessitated the adoption of metal cuirasses, helmets, and greaves to compensate for the loss of the protection which the large shield afforded.

For shields in general cf.—

E. Saglio, Daremberg et Saglio, Dictionnaire, clipeus, pp. 1248 ff.

W. Helbig, Das Homerische Epos, pp. 311 ff.

H. B. Walters, Catalogue of Bronzes in the British Museum, p. LXVIII f. British Museum, Greek and Roman Life, pp. 88 ff.

C. Friederichs, Kleinere Kunst und Industrie im Alterthum, p. 218.

1522 SHIELD BOSS, consisting of a round, flat disk (fragmentary), with a pointed conical knob in the centre.

This form is of Assyrian origin. It is frequently represented on early Cypriote figures of warriors (cf. J. L. Myres, Cesnola Handbook, Nos. 2098 ff. in the Terracotta Collection and No. 746 in the Vase Collection). For a fine example with figures of lions and bulls embossed in Oriental style, from Amathus, cf. G. Perrot et C. Chipiez, Histoire de l'art, III, p. 869 f., fig. 639. Its probable date is about 700 B.C.

Diameter of fragment, 51% in. (13.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4754. The patina has been mostly removed. The surface is much corroded in places. Less than half of the disk is preserved. Acc. No. C.B. 514.

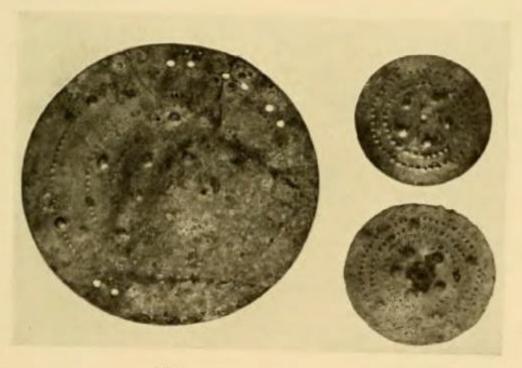
1523 ROUND DISK, of slightly convex shape, ornamented on its outer side with punctured, engraved, and embossed patterns arranged in concentric bands. The latter consist of concentric circles, dotted zigzag lines, hatched lines, dotted triangles, dotted meander, and a series of small and large bosses.

Disks of this type have been frequently found in Early Iron Age tombs in Italy (about seventh century B.C.) and probably served as shield-bosses (cf. e.g. O. Montelius, La Civilisation primitive en Italie, pl. 46, 2; H. B.

SHIELDS



1522



1523

1524, 1525

Walters, Bronzes in the British Museum, p. LXIX, Nos. 368-373; W. Helbig, Das Homerische Epos, p. 319, fig. 122).

Diameter, 83 in. (20.8 cm.). Purchased in 1912. Unpublished. The green patina has been partly removed. The surface is somewhat encrusted and there

SHIELDS are some rust stains. Cracked in places and repaired in antiquity; some of the old patches and rivets are still preserved. Acc. No. 12.163.1.

1524 ROUND DISK, of slightly convex shape, similar to the preceding but of smaller dimensions. The patterns consist of dotted zigzags, hatched lines, and a series of bosses.

Diameter, 3½ in. (8.9 cm.). Purchased in 1912. Unpublished. The crusty, green patina has been partly removed. Slightly cracked; there is a hole in the centre. Acc. No. 12.163.2.

1525 ROUND DISK, of slightly convex shape, similar to the preceding. The patterns are similar.

Diameter, 315 in. (10 cm.). Purchased in 1912. Unpublished. Crusty, blue-green patina. The surface is somewhat encrusted and there are some rust stains. There is a hole in the centre and the edges are somewhat chipped. Acc. No. 12.163.3.

HELMETS

HELMETS

The earliest helmets (κυνέη, galea) were probably made of leather (κυνέη = literally dog's skin). No metal helmets previous to the Early Iron Age have as yet been unearthed (cf. W. Ridgeway, Early Iron Age, p. 307). The epithets applied to helmets in the Homeric poems lead one to suppose that they were made either of bronze (cf. W. Helbig, Das Homerische Epos, p. 295), or of leather with bronze fittings (cf. W. Reichel, Homerische Waffen, p. 99 f.). Throughout the classical period metal helmets were worn by both the Greeks and the Romans. The metal employed was chiefly bronze, though in Roman times iron was also used.

For helmets in general cf.—

- S. Reinach, Daremberg et Saglio, Dictionnaire, galea, pp. 1429 ff.
- B. Schröder, Die Freiherrlich von Lipperheidesche Helmsammlung in den kgl. Museen zu Berlin, in Archäologischer Anzeiger, XX, 1905, pp. 15 ff.
 - A. Furtwängler, Olympia, IV, Die Bronzen, p. 166.
 - P. Perdrizet, Fouilles de Delphes, pp. 98 ff.
 - H. B. Walters, Catalogue of Bronzes in the British Museum, pp. LVI ff. British Museum, Greek and Roman Life, p. 76.
 - C. Friederichs, Kleinere Kunst und Industrie im Alterthum, pp. 221 ff.

GREEK HELMETS

1530 HELMET of so-called Corinthian type, with domed top and closely fitting cheek-pieces and long nose-piece, all made in one piece. Along the border is a finely executed border of a running spiral between rows of dots. There are three small loops, two on the crown and one on the back, which served to fasten the crest. Illustrated, p. 413.

GREEK HELMETS

This type of helmet is called Corinthian from its frequent occurrence on the coins of Corinth. It is constantly represented on Corinthian and Attic black-figured and early red-figured vases, which indicates that it was in general use in Greece from the seventh to the early fifth century B.C. (cf. S. Reinach, Daremberg et Saglio, Dictionnaire, galea, p. 1443). During this period it passed through a series of developments. The earliest type is made of fairly thin bronze, of equal thickness throughout, and is of a somewhat clumsy form with a straight back and small holes around the edge for the attachment of the lining (cf. A. Furtwängler, Olympia, IV, Die Bronzen, p. 166, No. 1015 f.). Later the cheek-pieces and especially the nose-piece were made of thicker bronze than the rest of the helmet; the nose-piece was finely shaped and the back curved so as to fit the neck. The small holes around the border were dispensed with, the lining being now needed only on the crown and the neck. Sometimes the crown was distinguished from the lower part by a plastic line and the evebrows were indicated by ridges. All details were executed with great finish (cf. Furtwängler, op. cit., p. 167).

Our helmet belongs to this later type, with reinforced cheek-pieces and nose-piece, shapely form, and no holes along the edge. It is noteworthy that while on the vase-representations these helmets invariably have a crest, on the extant examples there are often no traces of fastenings for such a purpose. Probably what was a distinctly desirable addition to the vase-painter from a decorative point of view was often felt unpractical and cumbrous in real life (cf. Furtwängler, op. cit., p. 166).

For Corinthian helmets of later types from Italy cf. B. Schröder, Archäologischer Anzeiger, 1905, p. 16 f.

Height, 8½ in. (21.5 cm.). Purchased in 1907. From Olympia. Unpublished. Smooth, green patina with blue and brown patches. The surface is partly covered with incrustations. There are several cracks and small holes, and the ends of the cheek-pieces have been curved backward. Acc. No. 07.286.105.

1535 HELMET of the so-called Attic type. It consists of a cap with small nose-piece, immovable cheek-pieces, and a small peak to cover the neck. The cheek-pieces, which are rounded below and end in a point in

GREEK HELMETS front, are cut so as to leave the ears free. Separating the crown from these appendages is a raised ridge, and the eyebrows are likewise indicated by raised ridges. On the forehead is roughly incised what appears to be a human head, full face, wearing a helmet of the Attic type with upturned cheekpieces. Beneath the eyebrows is a band of incised circles and lines, ending in volutes on the temples.

The so-called Attic helmet was apparently developed from the simple cap-like form which appears on the early Attic vases (cf. A. Furtwängler, Olympia, IV, Die Bronzen, p. 170, who gives a clear account of the history of this type). The earliest appearance of the developed form with a peak for the protection of the neck and cheek-pieces which leave the ears free is on Chalkidian vases of the sixth century B.C. (cf. e.g. Archäologischer Anzeiger, 1889, p. 91; Monumenti dell' Instituto, I, 26, 12). It also occurs on Attic late black-figured vases and early Attic coins, and becomes the prevailing form in the early fifth century B.C., as is seen from its frequent occurrence on vases of the severe red-figured period and monuments such as the Aeginetan pediment group. During the fifth and fourth centuries it retained its popularity. The cheek-pieces, which were sometimes richly ornamented (cf. British Museum, Greek and Roman Life, p. 79, fig. 57), were often attached on hinges to enable the wearer to push them up from the face when not in battle. The nose-piece is often absent. Crests were worn on the Attic helmets, just as on the Corinthian; that is, they invariably appear on the vase-representations, but are often absent on extant examples. For a very elaborate type of crest worn with a helmet of this class cf. the replicas of the Athena Parthenos of Pheidias.

Our example probably belongs to the end of the sixth century, the shape of the cheek-piece corresponding to that prevalent on Chalkidian vases (see above) and the earliest red-figured vases (cf. Wiener Vorlegeblätter, D, 7).

Height, 7% in. (20 cm.). Purchased in 1904. Unpublished. The crusty, green patina has been almost entirely removed. There are several cracks and indentations. The incised and punctured ornaments have become almost obliterated. Acc. No. G.R. 503.

1540 HELMET of conical shape, with a brim in the form of a vertical band, the upper part projecting over the brim. On each side is a rivet-hole, perhaps for the attachment of the cheek-pieces.

This type of helmet often occurs on Greek monuments of the fifth and fourth centuries B.C. (cf. S. Reinach, Daremberg et Saglio, Dictionnaire, galea, p. 1445; B. V. Head, Historia Numorum, p. 530, fig. 280). Its shape









GREEK HELMETS is similar to the pilos or felt hat from which it was clearly derived. The cheek-pieces are added only occasionally, and are not original to this shape,

but were adopted from the other types of helmets (cf. B. Schröder, Die Freiherrlich von Lipperheidesche Helmsammlung in den kgl. Museen zu Berlin, Archäologischer Anzeiger, XX, 1905, p. 21). For helmets of this type cf. also K. Schumacher, Antike Bronzen in Karlsruhe, No. 697, pl. XIII, 4.

Height, 8¹/₄ in. (20.9 cm.). Purchased in 1908. Said to have been found in a well near the Peiraeus toward Eleusis. Mentioned in the Museum Bulletin, May, 1909, p. 81. The patina



1540

has been mostly removed. The surface is much discolored and encrusted in places. Acc. No. 08.258.14.

1541 HELMET of the same type as the preceding. There are no rivet-holes at the sides, but there are four at the apex, perhaps for the attachment of a crest.

Height, 8 in. (20.5 cm.). Purchased in 1907. Said to have been found in Sicily. Mentioned in the Museum Bulletin, February, 1908, p. 39. The patina,

crusty and green with blue patches, has been largely removed on the outer side. The surface is corroded in places and there is a hole on one side. Acc. No. 08.2.4.

ITALIC HELMETS

spherical form with triangular crest and narrow border. Both the crest and the lower part of the helmet are elaborately ornamented with embossed designs consisting of circular knobs and rows of dots. The helmet is made in two pieces, which are fastened together below the crest on each side by means of



1546

plaques held in place by three long rivets. Along the edge of the crest the







ITALIC HELMETS fastening is produced by one sheet of bronze being bent over the other. On each side just above the border are two rivet-holes.

Helmets of this type have been found on Early Iron Age sites in Italy (cf. J. Martha, L' Art étrusque, p. 60; Notizie degli Scavi, 1882, pl. XIII, 8, pp. 162 ff. and 180; O. Montelius, La Civilisation primitive, pl. 47, 10; Kopenhagen, Nationalmuseum, Führer durch die Antikensammlung, p. 104, No. 22; B. Schröder, Die Freiherrlich von Lipperheidesche Helmsammlung in den kgl. Museen zu Berlin, in Archäologischer Anzeiger XX, 1905, p. 25 f.; one in the University Museum, Philadelphia, unpublished); also in Germany and in France (cf. Notizie degli Scavi, 1882, p. 164, and the references there given).

The form also appears on bronze statuettes and is imitated in clay to serve as a lid to cinerary urns (cf. B. Schröder, loc. cit.).

For the possible derivation of this type of helmet from Mycenaean prototypes cf. Schröder, loc cit., and the references there cited.

Height, as restored, 12\struct{8} in. (32.1 cm.). Greatest width, 12\frac{1}{2} in. (31.8 cm.). Purchased in 1907. Found in Capua. Published by F. von Duhn, Annali dell' Instituto, 1883, p. 188, pl. N; B. Dean, Museum Bulletin, February, 1908, p. 38. Crusty, green patina with brownish patches. The apex on the crest is restored and several small pieces are missing. The protruding rivets underneath the crest may have served for the support of some ornament, perhaps in the shape of birds' wings (cf. B. Dean, loc. cit.). Acc. No. 08.2.5.

above in a point with a knob at the apex. It has a peak to cover the neck, and movable cheek-pieces. The knob is decorated with tongue pattern and beading on the sides, and a rosette at the top. The peak and the narrow brim, which runs round the entire edge, are covered with a plait pattern, surmounted by beading and horizontal ridges; some of the ridges have hatched lines and there is a palmette in the centre in front. The cheek-pieces are modern, but parts of the original hinges are still preserved. Beneath the peak are two rings secured by a loop attachment. Illustrated, p. 415.

This type of helmet, which is popularly known as jockey-cap, occurs from about 400 B.C. (cf. Notizie degli scavi, 1886, pl. I, 2, p. 39) and has frequently been found in Italian and Gallic tombs of the fourth and third centuries B.C. They were probably of Etruscan origin and adopted by the Galatians from the Etruscans (cf. R. Paribeni, Ausonia, I, pp. 279 ff.). For similar helmets cf. O. Montelius, La Civilisation primitive en Italie, pls.64, 1; 111, 3; B. Schröder, Die Freiherrlich von Lipperheidesche Helmsammlung

in den kgl. Museen zu Berlin, in Archäologischer Anzeiger, XX, 1905, p. 28; Monumenti antichi, IX, pl. XXVI; S. Reinach, Daremberg et Saglio, Dictionnaire, galea, p. 1446; H. B. Walters, Catalogue of Bronzes in the British Museum, Nos. 2725–2728; L. Lindenschmit, Alterthümer unsrer heidnischen Vorzeit, I, Heft III, pl. 2, 364; K. Schumacher, Antike Bronzen in Karlsruhe, pl. XIII, 5, No. 696, and the references there cited.

ITALIC HELMETS

For a representation of this form of helmet in sculpture see the so-called warrior from Delos (S. Reinach, Bulletin de la correspondance hellénique, VIII, 1884, p. 179, and No. 805 in our collection of casts).

Height, without cheek-pieces, $7\frac{7}{8}$ in. (20 cm.). Purchased in 1907. Said to have been found in Sicily. Mentioned in the Museum Bulletin, February, 1908, p. 39. The crusty, green patina has been removed in places. The cheek-pieces are restored (see above). Acc. No. 08.2.1.

1550 HELMET of the same type as the preceding. The cheekpieces are of wavy outline and each is decorated with three large concentric
circles, in relief; they are attached by means of hinges. The brim and the
peak are decorated with horizontal ridges of which some are covered with
hatched lines. The knob is decorated with a rosette. In the middle of the
peak is a hole, probably for the attachment of rings such as are still preserved in No. 1549. Illustrated, p. 415.

Height, 71 in. (18.4 cm.). Purchased in 1907. Stated to have come from South Italy. Mentioned in the Museum Bulletin, February, 1908, p. 39. Crusty, blue-green patina with brown patches. The surface is considerably corroded. One of the cheek-pieces is modern; the other is much broken, with some parts restored. Acc. No. 08.2.3.

missing; their place is indicated by the rivet-holes which served for their attachment. The peak is decorated with incised decorations, consisting of beading, horizontal ridges, and a wavy-line ornament, filled with dots. The brim has a plait pattern with a leaf ornament at the centre on the back. Running round the bottom of the helmet proper are horizontal lines, rows of dots, and hatched lines. The knob has a rosette ornament. In the middle of the peak is a rivet-hole, probably for the attachment of rings such as are still preserved in No. 1549. In the middle at the back is a similar rivet-hole.

Height, 711 in. (19.5 cm.). Purchased in 1898. Said to have been found near

ITALIC HELMETS Sciacca in Sicily. Unpublished. The green patina has been largely removed. There are several cracks with pieces missing and the surface is somewhat dented. Acc. No. G.R. 500.





1551

1552

1552 HELMET of the same type as No. 1549. The cheek-pieces are missing, but pieces of the hinges by which they were attached and the rivets with rosette-shaped heads are still preserved. On each side is a cylindrical attachment, each with four rivet-holes which appear to be modern. The knob at the top is decorated with tongue pattern. The peak and the brim have plait pattern, surmounted by beading and a horizontal ridge covered with hatched lines; also a leaf ornament on the edge of the peak. Beneath the peak are two rings secured by a loop attachment and a rivet with rosette-shaped head.

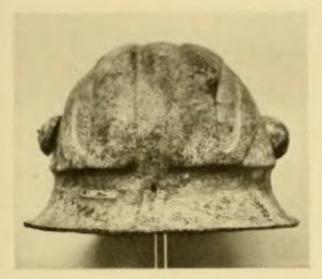
Height, 816 in. (22 cm.). Purchased in 1908. Said to have been found in a well between the Peiraeus and Daphne. Mentioned in the Museum Bulletin, May, 1909, p. 81. The patina has disappeared. The surface is discolored, and indented in places. The cheek-pieces are missing (see above). Acc. No. 08.258.13.

1558 HELMET of hemispherical shape with a deep brim of flaring outline. On each side is a raised band of curving shape and a hemispherical boss. The bands, which are cast in one piece with the rest of the helmet, were probably derived from the strips used to strengthen felt caps. The bosses served to stop glancing blows on the head; they are made of bronze filled with an iron core and are attached by means of rivets. The two rivetholes at the top of the helmet served for fastening the crest. There is also

a rivet-hole on each side, probably for the attachment of decorations such as are still preserved in K. Schumacher, Antike Bronzen in Karlsruhe, No. 700, pl. XIII, 8a, and in an unpublished example in the University Museum at Philadelphia. The discoloration on the upper part of the brim shows that a separate metal band was attached here.

ITALIC HELMETS

This type of helmet has had a long period of development. The earliest examples appear in tombs of the end of the seventh and the beginning of the sixth century B.C. (cf. B. Schröder, Die Freiherrlich von Lipperheidesche Helmsammlung in den kgl. Museen zu Berlin, in Archäologischer Anzeiger, XX, 1905, p. 26); while the later specimens must be dated to the third cen-



1558



1558

tury B.C., both from the style of their decorations (cf. Schröder, op. cit., p. 28) and from the fact that some were found on the battle-field of Cannae, 216 B.C. (cf. British Museum, Greek and Roman Life, p. 82). Our example must belong to the third century B.C. from its similarity to the specimens found on that battle-field.

Besides Italy, helmets of this type have also been found in Hallstatt and other Central European sites (cf. E. V. Sacken, Das Grabfeld von Hallstatt, pl. VIII, 5). For the manner in which such helmets were worn cf. a bronze statuette figured by R. Hoernes, Urgeschichte der bildenden Kunst, p. 677.

Height, 63 in. (17.1 cm.). Purchased in 1907. Mentioned in the Museum Bulletin, February, 1908, p. 39. The patina, crusty and green, with blue patches, has been removed in places. One of the bosses is modern. There are several cracks and holes. Acc. No. 08.2.2.

CUIRASSES

CUIRASSES

No trace of a bronze cuirass $(\theta \dot{\omega} \rho \alpha \xi, lorica)$ belonging to the Mycenaean age has yet been found. In the Homeric poems the breast-plate is frequently mentioned and referred to as of bronze $(\chi \dot{\alpha} \lambda \kappa \epsilon \sigma s)$ (cf. W. Ridgeway, Early Age of Greece, I, p. 309). With the introduction of a smaller shield (cf. p. 408) the cuirass became an essential piece of defensive armor and remained in use throughout Greek and Roman times.

For cuirasses in general cf.

E. Saglio, Daremberg et Saglio, Dictionnaire, lorica, pp. 1302 ff.

H. B. Walters, Catalogue of Bronzes in the British Museum, p. LXVIII. British Museum, Greek and Roman Life, p. 82.

C. Friederichs, Kleinere Kunst und Industrie in Alterthum, p. 228.

and back pieces, reaching to below the waist and roughly curved to fit the forms of the body. The back plate is provided with a neck-piece. On the left side and shoulder the two pieces are held together by rivets; the fastening on the right side was produced by the insertion of a rod into metal loops. The surface of the plates is elaborately embossed by circular knobs and rows of dots arranged in patterns which follow more or less the chief lines of the body. The breast-nipples are indicated. The edges, both above and below and round the armholes, are bent upon



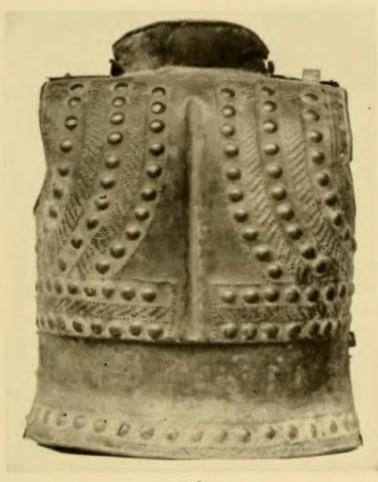
1565

themselves, enclosing an iron wire for further strengthening. Round the armholes are rivet-holes.

This type of cuirass, which is of Italic origin, is very rare, only seven specimens in all being apparently known (cf. B. Dean, Museum Bulletin, May, 1909, p. 89). It is a variety of the earliest type of Greek cuirass, which is represented on archaic statuettes (cf. British Museum, Greek and Roman Life, fig. 63) from which it differs in not being bent up abruptly at the waist line, but continued below it, following the line of the hips; also in its elaborate embossed decoration. It belongs probably to the seventh century B.C.

Height, 20% in. (51 cm.). Width, 15½ in. (39.4 cm.). Purchased in 1909. Formerly in the Forman Collection. Its provenance is not definitely known, but it has been assigned to Northern Italy and to Southern France. Published by R. Forrer, Reallexikon der prähistorischen, klassischen und frühchristlichen Altertümer, p. 591, pl. 164, 2; and Urgeschichte des Europäers, p. 456, pl. 164; B. Dean, Museum Bulletin, May, 1909, pp. 89-90. The green patina has been

CUIRASSES



1565

largely removed. The preservation is excellent, except for a few cracks and a few missing pieces. Acc. No. 09.41.

1570 CUIRASS, consisting of front and back pieces reaching to the waist, finely modelled to fit the forms of the body. The breast-nipples are worked in separate pieces and inserted. Along the sides are remains of hinges and rivets for fastening the two parts together.

This form of cuirass is that mostly found in Italy in fourth-century tombs, which occurs on South Italian vase-paintings of the fourth and third centuries B.C. (cf. British Museum, Greek and Roman Life, fig. 64). It is a development from the Greek cuirass of the archaic period, which consisted

CUIRASSES

of two bronze plates, roughly curved to fit the body and reaching to the waist where it was bent up abruptly to allow the free movement of the hips (cf. British Museum, Greek and Roman Life, fig. 63). In the fourth-century type represented by our example the modelling of the body was reproduced and the lower edge was made to follow the line of the waist and hips.

The Greek cuirass of the fifth century was a different kind, being made of leather plated with bronze and provided with shoulder-straps to buckle down upon the breast. This type, which allowed much freer movement of the body, is frequently represented on Greek vase-paintings, occurring first on those of late black-figured style and continuing through the red-

figured period.

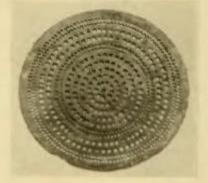
Height, 13% in. (35.2 cm.). Found at Campobasso. Purchased in 1907. Mentioned by B. Dean, in the Museum Bulletin, February, 1908, pp. 38-39. Blue-green patina, with large rust stains. Cracked in places, with several pieces missing. Acc. No. 08.2.6.

1575 PERFORATED DISK. It consists of a round plate covered all over its surface with perforations of various shapes, arranged in the form of

concentric circles. The bands between the perforations are decorated with incised lines.

Italic. Early Iron Age (Villanova period).

For a very similar disk in the National Museum in Copenhagen cf. Führer durch die Antikensammlung, p. 104, No. 21. Such disks were probably sewed on a breast-plate of cloth or leather as ornaments and to serve for further protection.



1575

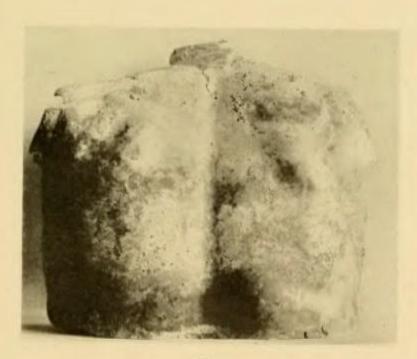
Diameter, 516 in. (15.1 cm.). Purchased in 1896. Unpublished. Smooth, green patina. Chipped in places. Acc. No. G.R. 310.

ARMORED BELTS

ARMORED BELTS

A large number of ancient armored belts have been found, especially in graves in Italy, at Bologna, Corneto, Este, Ruvo, Canosa, and Paestum (cf. O. Montelius, La Civilisation primitive, pls. 52, 1, and 56, 8 ff.); also at Hallstatt (cf. E. V. Sacken, Hallstatt, p. 47, and pl. IX, f.); and in Hungary (cf. A. Bertrand and S. Reinach, Les Celtes, pp. 120 ff.). For their use in Greece during the classical period there is no evidence. The



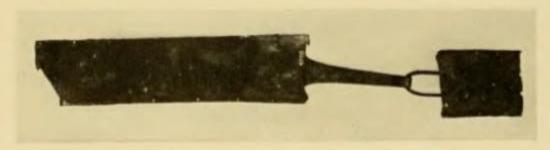


ARMORED Belts belts consist of broad, bronze bands, which were lined with leather or a similar material. For belts found with pieces of leather still attached cf. Bullettino 1834, pp. 39 and 52; and E. V. Sacken, Das Grabfeld von Hallstatt, p. 47.

For the probable identity of the Homeric μίτρη with some extant examples, cf. W. Helbig, Das Homerische Epos, pp. 290-291, and W. Ridge-

way, Early Age of Greece, I, p. 311.

For armored belts in general cf., besides the references above cited, British Museum, Greek and Roman Life, p. 84; C. Friederichs, Kleinere Kunst und Industrie im Alterthum, p. 230.



1576

1576 PART OF AN ARMORED BELT, consisting of a curved, oblong plate of bronze with long hook-and-eye clasp. Along the edges are rows of dots, and small holes for fastening the leather lining. The hook is attached to the belt by means of two rivets. The eye is a separate loop of thick bronze wire inserted into two holes in the belt.

Early Iron Age.

Length of fragment, 14½ in. (36.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4755. Crusty, greenish patina with blue patches. Acc. No. C.B. 80.

1580 ARMORED BELT. It consists of a curved, broad plate of bronze with small holes along the edges for fastening the leather lining. There are two hooks and two pairs of holes for their insertion. The hooks are elaborately decorated on their attachments with fine palmette ornaments incised and punctured, and on the hooks proper with wavy lines and flutings. They are fastened to the belt by means of rivets.

For similar belts and hooks with almost identical decoration from Southern Italy belonging to the fourth or third century B.C. cf. K. Schumacher,

Antike Bronzen, Nos. 715 ff. and 723 ff.

Circumference, 33 in. (83.8 cm.). Width of plate, 4 in. (10.2 cm.). Purchased

in 1907. Formerly in the Bateman Collection. Said to have been found in Tuscany in the year 1829. The rough, brown-green patina has been removed in places. Parts of the belt and insignificant pieces of the hooks are missing; the two hooks have become detached. At one place the belt was broken in two and mended, perhaps in ancient times. Acc. No. 08.3A.

ARMORED BELTS

HOOK OF A SIMILAR BELT. The decoration is almost 1581 identical.

Length, 43 in. (11.4 cm.). Purchased in 1907. Rough, green patina. Slightly cracked and chipped in places. Acc. No. o8.3B.



1580



1581

GREAVES

The earliest metal greaves (κνημίς, ocrea) as yet discovered are a pair Greaves from Enkomi, Cyprus, which belong to the late Mycenaean period (cf. British Museum Excavations in Cyprus, p. 16, fig. 26). In Homer metal greaves are repeatedly mentioned and the Achaeans are called both εὐκνήμιδες (well-greaved) and χαλκοκνήμιδες (bronze-greaved) (cf. W. Ridgeway, Early Age of Greece, p. 312, and G. Karo, Daremberg et Saglio, Dictionnaire, ocrea, p. 145). On the geometric vases the presence of greaves is not indicated, but from the seventh century onward they occur with great frequency on all Greek monuments (cf. G. Karo, op. cit., p. 145 f.). Their general adoption at this period is easily explained by the use of a smaller shield which rendered greaves, helmet, and cuirass desirable (cf. p. 408).

For greaves in general cf.

G. Karo, Daremberg et Saglio, Dictionnaire, ocrea, pp. 145 ff.

A. Furtwängler, Olympia, IV, Die Bronzen, p. 159.

British Museum, Greek and Roman Life, p. 86.

1588, 1589 PAIR OF GREAVES. Each consists of a rather thick sheet of bronze, shaped to fit the leg, and reaching to above the knee. It was kept in place by its own elasticity. A ridge runs down the middle in

GREAVES

front. On the inner side of each the calf is roughly indicated, its contours being marked by three ridges. There are no holes along the edge. Probably sixth century B.C.

Height, 19\(^7\) in. (50.6 cm.). Purchased in 1904. Unpublished. The patina, crusty and dark green with blue patches, has been removed in places. The surface is encrusted and corroded in places. Acc. Nos. G.R. 504, 505.

of thinner bronze than the preceding and has holes along the edge for the attachment of the lining. It is finely modelled according to nature, both the calf and the knee-cap being indicated. A ridge runs down the middle in front. Probably fifth century B.C.

Height, 16% in. (41.5 cm.). Purchased in 1906. Perhaps found at Elis. Mentioned in the Museum Bulletin, February, 1907, p. 20. The crusty, light green patina has been removed in places. There are several small holes and cracks, and a piece is missing at the bottom in front. Acc. No. 06.1076.



1590

HORSES' TRAPPINGS

HORSE-BITS

HORSE BITS Horse-bits ($\chi\alpha\lambda\omega\sigma$ s, frenum) were in use throughout classical times, and are mentioned as far back as Homer (Iliad XIX, 393). Two main types can be distinguished, (1) that consisting of a single bar, and (2) that consisting of two bars linked together. Most extant examples belong to the second variety, as do also those in our collection.

For horse-bits in general, cf. G. Lafaye, Daremberg et Saglio, Dictionnaire, under frenum, p. 1334, and the references there cited; E. Pernice, Griechisches Pferdegeschirr, 56tes Winckelmannsprogramm, pp. 17 ff.; see also G. Bellucci, Bullettino paletnologico italiano, XXXVIII, 1913, pp. 135–146.

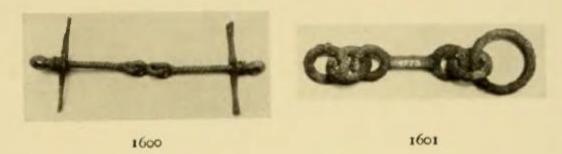
1600 HORSE-BIT. It consists of two twisted bars joined in the centre by a double link and ending on the outside in rings for the insertion



Horse- of the reins. Each bar is provided with a cheek-piece, ornamented with openwork.

For a similar example, dated by its decoration of palmettes on the cheekpieces as belonging to the sixth century B.C., cf. J. L. Myres and M. Ohnefalsch-Richter, Catalogue of the Cyprus Museum, No. 3841.

Length, 12\frac{3}{4} in. (32.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4772. Illustrated in the Cesnola Atlas, III, pl. XLV, 2. The crusty, greenish patina has been removed in places. Acc. No. C.B. 119.



1601 PART OF A HORSE-BIT, consisting of four links and a bar, with bronze wire coiled round it and terminating at each end in a ring. The larger link at one end served for the insertion of the rein. Originally the bit must have had another bar and some more links.

Horse-bits of this type from Narce, dated by the other contents of the tomb to the seventh century B.C., are in the University Museum at Philadelphia, unpublished.

Length, 5¹/₁₆ in. (12.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4773. Crusty, green patina. Acc. No. C.B. 118.

1605 HORSE'S MUZZLE. It is formed by an open framework consisting of two side pieces with a front piece above in the shape of a semicircle and a curved back piece below to fit under the horse's chin. The front piece has a lozenge-shaped ornament in the centre and moulded bands on each side; the side pieces are similarly decorated with moulded bands and end above in swans' heads. To the latter, rings were originally attached for fastening the muzzle over the head.

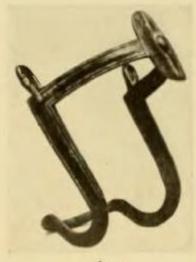
This form of muzzle, which altogether dispenses with the cage proper, is the simplest type in use among the ancients, and acted simply by the pressure exerted on the horse's nostrils. For a number of similar examples found at Pompeii cf. E. Pernice, Griechisches Pferdegeschirr, 56tes Winckelmannsprogramm, 1896, p. 12; G. Gozzadini, De quelques mors de cheval

HORSES' TRAPPINGS

italiques, pl. III, 10, and p. 25; and G. Lafaye, Daremberg et Saglio, Dictionnaire, frenum, p. 1336, fig. 3284 (figured upside down) and the references there

cited. For muzzles in general cf. also E.Saglio, Daremberg et Saglio, Dictionnaire, capistrum, p. 896 f.

With regard to the use of the muzzle in antiquity, it appears to have been put on horses only when they were led to drink, to pasture, or to be groomed, never when ridden or driven (cf. Pernice, op. cit., p. 15). It is also noteworthy that the bronze examples which have survived do not correspond to those figured on ancient monuments; the explanation probably is that bronze specimens were not in common usage, the ordinary material apparently being either leather or some other flexible substance (cf. Pernice, op. cit., p. 13 ff.).



1605

Height, 518 in. (14.8 cm.). Purchased in 1913. Described by G. M. A. R[ichter] in the Museum Bulletin, April, 1914, pp. 94, 95. Smooth, dark green patina. Chipped in places, otherwise intact. Acc. No. 13.225.6.

TOOLS

AXE-HEADS OR CELTS

The axe $(\pi \epsilon \lambda \epsilon \kappa \nu s, \alpha \xi i \nu \eta, securis)$ was one of the first implements used by man both as a weapon and as a tool. A large number of axe-heads belonging to the Stone Age have been discovered in all countries. When metal took the place of stone, the same general forms were transferred from one material to the other and gradually developed.

For axes in general cf. A. J. Reinach, Daremberg et Saglio, Dictionnaire, securis, p. 1165.

EARLY BRONZE AGE

Axe-heads of this period have thin, flat blades, generally tapering toward the cutting-edge, which is more or less expanded and rounded. These blades were inserted into a cleft rod or lashed to a handle. An example from Egypt, with the rod to which it was lashed still preserved, gives a good idea of this usage (cf. G. Maspero, Histoire ancienne des peuples de l'Orient classique, I, p. 60; see also chapter on methods of hafting celts in John Evans,

Axe-heads or Celts

HORSE-

BITS

Axe-heads or Celts Ancient Bronze Implements of Great Britain, pp. 146 ff.). Occasionally such axe-heads were used simply as wedges (cf. No. 1622).

This form, which was taken over from the Stone Age examples, has a wide distribution during the Early Bronze Age, occurring not only in Greek lands and in Italy, but throughout most of Europe (cf. M. Much, Die Kupferzeit in Europa, passim, and the references cited by A. J. Reinach, in Daremberg et Saglio, Dictionnaire, under securis, p. 1166, Notes 3 and 4).

FROM CYPRUS (CESNOLA COLLECTION)

Like the dagger-blades of this period these Cypriote axe-heads are not really of bronze, but of almost pure copper. Their small size makes it probable that they were used as implements rather than weapons. The form for both was probably the same (cf. F. Dümmler, Athenische Mitteilungen, 1886, p. 219 f.).

1610

Length, 4% in. (12.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4635. The patina has been mostly removed. The surface is somewhat corroded. Acc. No. C.B. 122.

1611 The cutting-edge is slightly expanded.

Length, 41 in. (10.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4636. The patina has been largely removed. The surface is corroded in places. Acc. No. C.B. 123.

1612 The cutting-edge shows a marked expansion.

Length, 416 in. (10.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4637. The patina has been partly removed. The surface is corroded in places. Acc. No. C.B. 124.

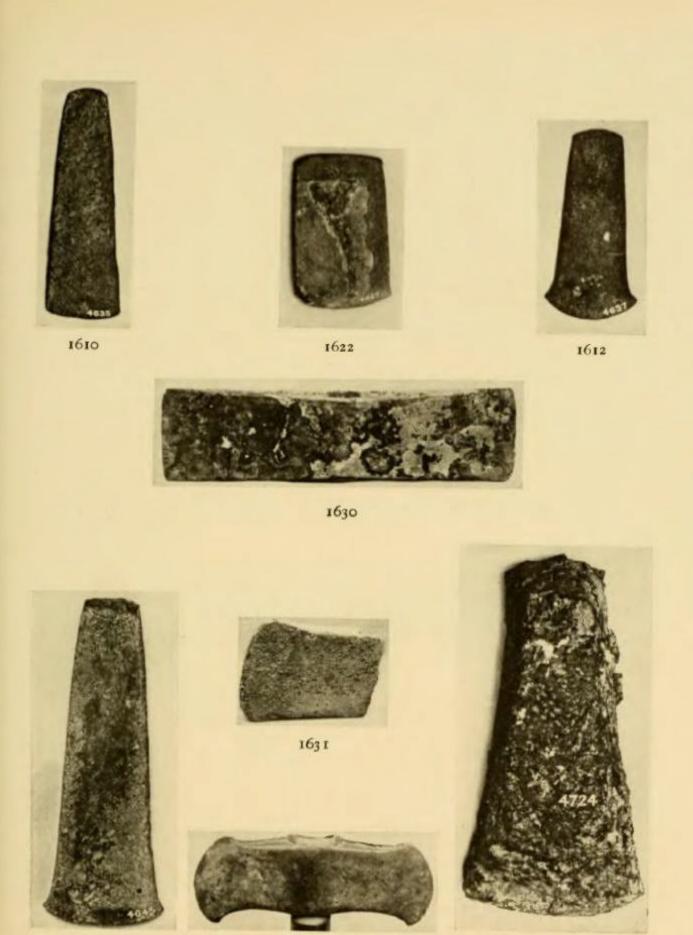
1613 The tapering is very marked and the cutting-edge is slightly expanded.

Length, 416 in. (10.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4638. Illustrated in the Cesnola Atlas, III, pl. LXX, 2. The patina has been largely removed. The surface is slightly corroded. Acc. No. C.B. 125.

1614 The expansion of the cutting-edge is very marked.

Length, 4¹/₁₆ in. (10.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4639. The patina has been mostly removed. The surface is corroded in places. Acc. No. C.B. 126.

1615 The tapering is marked; the expansion of the cutting-edge slight.



1620 1643

1636

Axe-heads or Celts Length, 3\frac{5}{8} in. (9.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4640. The patina has been largely removed. The surface is somewhat corroded. Acc. No. C.B. 128.

1616

Length, 413 in. (12.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4641. The patina has been largely removed. The surface is corroded in places. Acc. No. C.B. 129.

1617 Slight expansion of the cutting-edge.

Length, 5½ in. (14 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4642. The patina has been removed. The surface is considerably corroded. Acc. No. C.B. 130.

1618 The cutting-edge is slightly expanded.

Length, 5 13 in. (14.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4643. Illustrated in the Cesnola Atlas, III, pl. LXX, 1. The patina has been largely removed. The surface is considerably encrusted. Acc. No. C.B. 131.

1619 The blade is unusually thick. The cutting-edge is slightly expanded.

Length, 6 in. (15.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4644. Illustrated in the Cesnola Atlas, III, pl. LXX, 4. The patina has been largely removed. The surface is somewhat corroded. Acc. No. C.B. 133.

1620 The expansion of the cutting-edge is marked. Illustrated, p. 431. Length, 6 in. (15.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4645. Illustrated in the Cesnola Atlas, III, pl. LXX, 3. The patina has been partly removed. The surface is considerably corroded on one side. Acc. No. C.B. 134.

1621 Slight expansion of the cutting-edge.

Length, 7¹/₁₆ in. (18 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4646. Illustrated in the Cesnola Atlas, III, pl. LXX, 5. Dark greenish patina. The surface is considerably corroded and encrusted. Acc. No. C.B. 135.

1622 The tapering is very slight; the expansion of the cutting-edge marked. This example seems to have been used without handle, simply as a wedge. Illustrated, p. 431.

Length, 3% in. (9.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4647. Crusty, green patina. The surface is much corroded on one side. Acc. No. C.B. 127.

TOOLS

LATER BRONZE AGE

1630 With double blade and central shaft-hole. The blades are long and slender. Illustrated, p. 431.

Axe-heads or Celts

The axe-head with double blade is commonly found during the Bronze Age both in Greek lands and elsewhere (cf. references given by A. J. Reinach in Daremberg et Saglio, Dictionnaire, securis, p. 1167, Note 13). The earliest examples are contemporary with the XII dynasty. This example belongs to the Late Minoan I period (1600-1500 B.C.).

In Crete the double axe appears to have had a religious significance, and was apparently used as the symbol of the chief deity.

For a similar example from Gournia, cf. H. B. Hawes, Gournia, pl. IV, 24. Length, 7¹/₁₆ in. (18 cm.). From Gournia. Gift of the American Exploration Society, 1907. Rough, green patina. The surface is somewhat encrusted. Acc. No. 07.232.12.

1631 With double blade (one half is missing) and central shaft-hole. The blade is rather shorter and broader than in No. 1630 and the cutting-edge is expanded and rounded. Illustrated, p. 431.

For a similar example from Gournia, cf. H. B. Hawes, Gournia, pl. IV, 23.

Length, 3 in. (7.5 cm.). From Gournia. Gift of the American Exploration Society, 1907. The surface is encrusted. Acc. No. 07.232.11.



1632

1632 With long, narrow blade, slightly curved and tapering toward the cutting-edge. At right angles to the blade is a tubular shaft-hole, ornamented with moulded rings.

This type is not otherwise known in Cyprus, but has been found along the Syrian coast (cf. J. L. Myres, Cesnola Handbook, No. 4698), and in Palestine (cf. an example from Silwân [Jerusalem] in the British Museum). Its date is not certain; but it probably belongs to the Late Bronze Age.

Length, 8 in. (20.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4698. Illustrated in the Cesnola Atlas, III, pl. L, 1, and Cesnola, Cyprus, pl. V, where it is said to have come from Alambra. The green patina has been largely removed. The surface is somewhat corroded. Acc. No. C.B. 121.

AXE-HEADS OR CELTS

EARLY IRON AGE

With long, narrow blade tapering toward the cutting-edge, which is more or less expanded and rounded.

This form is the same as that in use during the Early Bronze Age (cf. Nos. 1610 ff.).

Of Iron

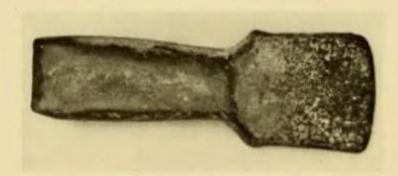
1635

Length, 6% in. (15.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4723. The iron is much corroded and some pieces are missing. Acc. No. C.B. 132.

1636

Length, 5 in. (12.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4724. The iron is much corroded and some pieces are missing. Acc. No. C.B. 518. Illustrated, p. 431.

1640 "WINGED" CELT, with side flanges and stop-ridge. The portion of the blade which lies between the side flanges and above the stop-ridge is cast thinner than the rest of the blade. Into the recess thus formed the handle fitted; the blade was prevented from being driven too far into the handle by the stop-ridge.



1640

This type of celt, which is often called palstave, was in use in both Greece and Italy from about the eighth to the seventh century B.C. (cf. A. J. Reinach in Daremberg et Saglio, Dictionnaire, securis, p. 1167, fig. 6262, and the references there given).

Length, 316 in. (10 cm.). Date of purchase uncertain (before 1906). The blue-green patina has been removed in places. The edges of the flanges are chipped. Acc. No. G.R. 359.

TOOLS

CLASSICAL PERIOD

1643 With double blade and central shaft-hole. The cutting-edges are expanded and rounded. Illustrated, p. 431.

AXE-HEAD OR CELTS

This type of axe-head is common during the Bronze Age (cf. Nos. 1630, 1631). During the classical period it does not appear to have been in general use; but it is often represented on fifth-century vase-paintings as a weapon in the hands of Amazons or Scythians; probably as a sacrificial instrument in Dionysiac scenes; and in the hands of Hephaistos in representations of his return to Olympos. It occurs also on coins from Tenedos. For references see those cited by E. Saglio, in Daremberg et Saglio, Dictionnaire, under bipennis, p. 711 f.

Length, 63 in. (17.1 cm.). Height, 211 in. (6.9 cm.). Purchased in 1898. Stated to have been found at Kertsch in the Crimea. Unpublished. The crusty, brown-green patina has been removed in places. No missing parts. Acc. No. G.R. 165.

CHISELS

As is natural, an indispensable tool like the chisel was in use as early as the Stone Age and continued to be so throughout antiquity. The forms vary from a simple type consisting merely of a short bar of metal with a cutting-edge to more elaborate ones provided with tangs and handles of various shapes.

CHISELS

BRONZE AGE

1646 Of long, narrow form, square in section, with slightly expanded cutting-edge at one end and left blunt at the other.



1646

This simple form is common during the Bronze Age, not only in Greek lands (cf. e.g. F. Dümmler, Athenische Mitteilungen XI, 1886, p. 24 f., Beilage I, 9 [from the Cyclades]; H. B. Hawes, Gournia, pl. IV, 12–16; Phylakopi, pl. XXXVIII, 1–3), but elsewhere (cf. F. J. Bliss, Mound of Many Cities [Tell el Hesyl, pp. 59, 96, and 97, and others cited by J. Evans, Ancient Bronze Implements of Great Britain, p. 166).

Length, 45 in. (11.8 cm.). From Cyprus. Cesnola Collection. cf. J. L.

CHISELS Myres, Cesnola Handbook, No. 4648. Illustrated in the Cesnola Atlas, III, pl. LXIX, 6. Crusty, dark green patina. Acc. No. C.B. 77.

1647 Like the preceding, except that it is oblong in section and ends above in a blunt spike for insertion in a handle.

Length, 3 in. (7.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4649. The greenish patina has been partly removed. Acc. No. C.B. 521.

1648 Similar to No. 1646.

Length, 7% in. (20 cm.). From Gournia. Gift of the American Exploration Society, 1907. Crusty, greenish patina. The surface is considerably encrusted. Acc. No. 07.232.5.



1647



1648

AWLS

Awls were used as piercing tools from a very early period, and naturally stayed in use throughout antiquity.

The examples in our collection are of the simplest type, consisting merely of a long, narrow shaft, tapering toward each end. One end was used for piercing, the other was inserted in a handle of wood or bone, like the one preserved in No. 1660.

For similar awls cf. H. B. Hawes, Gournia, pl. IV, 17; H. Schmidt, Heinrich Schliemann's Sammlung trojanischer Altertümer, p. 251, Nos. 6233-39; J. Evans, Ancient Bronze Implements of Great Britain, p. 189, fig. 223.

FROM CYPRUS (CESNOLA COLLECTION)

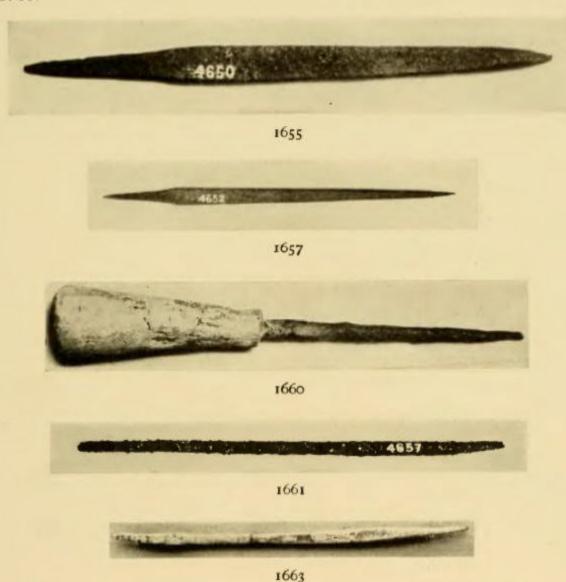
Awls of this simple type occur in Cyprus in the Early Bronze Age (cf. J. L. Myres and M. Ohnefalsch-Richter, Catalogue of the Cyprus Museum, Nos. 565 ff.). But the same shape stayed in use a long time, so that the examples from Cyprus in this collection, of which there are no excavation records, are not certainly from the earliest period.

(a) Of rectangular section

AWLS

1655

Length, 48 in. (11.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4650. The patina has been removed. The surface is considerably corroded. Acc. No. C.B. 68.



1656

Length, 4\frac{1}{4} in. (10.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4651. The crusty, green patina has been largely removed. The surface is somewhat corroded. Acc. No. C.B. 69.

1657

Length, 41 in. (10.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4652. Illustrated in the Cesnola Atlas, III, pl. LXIX, 3. The patina has been removed. The surface is slightly corroded. Acc. No. C.B. 70.

Awls

1658

Length, 3% in. (9.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4653. The greenish patina has been mostly removed. The surface is considerably corroded. Acc. No. C.B. 71.

1659

Length, 3\frac{3}{4} in. (9.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4654. The patina has been removed. The surface is somewhat encrusted. Acc. No. C.B. 72.

1660 The bone handle is still preserved. Illustrated, p. 437.

Length, with handle, 5\frac{3}{8} in. (13.6 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4655. The crusty, greenish patina has been removed in places. The surface is somewhat corroded, and the point is missing. Acc. No. C.B. 795.

(b) With round section

1661

Length, 4% in. (12.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4656. The green patina has been largely removed. Acc. No. C. B. 260. Illustrated, p. 437.

1662

Length, 4¹ in. (10.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4657. Crusty, green patina. One end is missing. The surface is considerably corroded. Acc. No. C.B. 261.

FROM GOURNIA, CRETE

1663 The shaft is rectangular below and rounded above. Illustrated, P. 437.

Length, 5 in. (12.7 cm.). Gift of the American Exploration Society, 1907. Rough, green patina. The surface is considerably encrusted. The shaft was broken in two and repaired. Acc. No. 07.232.2.

SICKLES

SICKLES

Sickles ($\delta\rho\dot{\epsilon}\pi\alpha\nu\sigma\nu$, falx) were apparently in use as early as the Stone Age (cf. J. Evans, Ancient Stone Implements of Great Britain, p. 320), and were certainly common from the Bronze Age onward. It has been suggested that their comparatively small size was due to the custom of cutting off only the ears of wheat (cf. J. Evans, Ancient Bronze Implements of Great Britain, p. 194).

For sickles in general cf. S. Reinach, Daremberg et Saglio, Dictionnaire,

falx, pp. 968 ff.

TOOLS

1668 SICKLE. The blade is curved and has one side indented; at the SICKLES base it is bent on itself to provide a socket for the insertion of a handle.

This type is not otherwise known in Cyprus, but occurs commonly in Crete during the Late Minoan period (cf. H. B. Hawes, Gournia, pl. IV, 34-36; cf. also H. Schmidt, Schliemann's Sammlung trojanischer Altertümer, p. 246, Nos. 6137-6139).

Length, 51 in. (14 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4699. The crusty, greenish patina has been partly removed. Acc. No. C.B. 86.



1668

KNIVES

Knives (μάχαιρα, culter) are among the most ancient products of Knives human industry. The various purposes for which they were employed necessitated a variety of forms. They were generally provided with a handle, which was sometimes of a different material, and has in many cases disappeared.

For knives in general cf. S. Reinach, Daremberg et Saglio, Dictionnaire, culter, pp. 1582 ff.

1675 IRON KNIFE, with one-edged, convex blade, and long, foursided tang. Illustrated, p. 440.

For knives with similarly shaped blades, belonging to the Early Iron Age, cf. O. Montelius, La Civilisation primitive en Italie, pl. 78, 8; pl. 47, 16.

Length, 81 in. (20.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4728. Illustrated in the Cesnola Atlas, III, pl. LVI, 5. The iron is much corroded. The blade is chipped in places. Acc. No. C.B. 85.

1676 KNIFE, with one-edged blade, similar to the preceding, but not so strongly curved.

Length, 65 in. (16.8 cm.). From Cyprus. Cesnola Collection. cf. J. L.

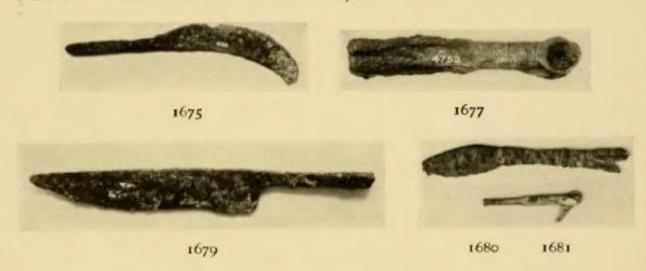
Knives Myres, Cesnola Handbook, No. 4729. The iron is much corroded. The upper part of the blade is missing. Acc. No. C.B. 87.

1677 KNIFE-HANDLE, with part of the blade, which was of iron and one-edged, still inserted. The handle is of round section; at its upper end it is ornamented with bands of zigzag lines, incised, and is perforated for a suspension ring.

Early Iron Age.

This type of knife-handle is unfamiliar in the East and resembles the early knife-handles of Italy (cf. O. Montelius, La Civilisation primitive en Italie, pls. 10, 4; 33, 3).

Length, 3\frac{3}{4} in. (9.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4753. The greenish patina has been partly removed. The surface is much corroded in places. Acc. No. C.B. 88.



1679 IRON KNIFE, with one-edged convex blade, and long foursided tang.

This knife was found in an Etruscan tomb of the fourth to third century B.C. (cf. pp. 180ff.).

Length, 81 in. (20.5 cm.). Purchased in 1903. Unpublished. The iron is considerably corroded. Acc. No. G.R. 459.

1680 KNIFE, with curved, one-edged blade and moulded handle, all in one piece.

Uncertain period.

Length, 3% in. (7.9 cm.). Probably purchased in 1898. Crusty, green patina. The surface is considerably corroded. The ends of the blade and of the handle are missing. Acc. No. G.R. 346.

TOOLS

1681 DIMINUTIVE KNIFE with moulded handle and a movable, two-edged blade attached by means of a joint. The blade is now rusted in a half-open position.

KNIVES

Probably used as a surgical instrument (lancet for bleeding?).

Length of handle, 1½ in. (3.8 cm.). Purchased in 1896. Smooth, light green patina. The surface is partly encrusted and the point of the knife is chipped. Acc. No. G.R. 120.

NEEDLES

Needles ($\beta\epsilon\lambda\delta\nu\eta$, $\dot{\rho}\alpha\varphi$ is, acus) were among the first implements invented by man. Before the introduction of metal they occur in bone and wood; during the Bronze Age they were generally of bronze; and later they were made of iron. Bone and bronze needles once introduced, however, stayed in use throughout antiquity.

NEEDLES

For needles in general cf. E. Saglio in Daremberg et Saglio, Dictionnaire, acus, pp. 61 ff.

BRONZE AGE

FROM CYPRUS (CESNOLA COLLECTION)

Two types can be distinguished:

TYPE I. The most primitive has the eye formed by a closed hook.

For other examples of this type cf. H. B. Hawes, Gournia, pl. IV, 38; H. Schmidt, Schliemann's Sammlung trojanischer Altertümer, p. 253, Nos. 6370–6379; F. J. Bliss, Mound of many Cities (Tell el Hesy), p. 59, figs. 101–102; O. Montelius, La Civilisation primitive en Italie, pl. 9, 7.

1686

Length, 318 in. (9.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4663. Crusty, greenish patina. The surface is considerably corroded. Acc. No. C.B. 237.

1687

Length, 315 in. (10.1 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4664. Illustrated in the Cesnola Atlas, III, pl. LXIX, 15. Crusty, greenish patina. The surface is considerably corroded. Acc. No. C.B. 238.

TYPE II. Later the eye was drilled and was either round or oblong for use with coarser thread (cf. H. B. Hawes, Gournia, pl. IV, 39; H.

- Needles Schmidt, Schliemann's Sammlung trojanischer Altertümer, p. 254, Nos. 6405 ff.; O. Montelius, La Civilisation primitive en Italie, pl. 9, 8).
 - (a) With round eye

1688 The eye end is rounded.

Length, 5\frac{1}{4} in. (13.3 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4665. The green patina has been mostly removed. Acc. No. C.B. 239.

1689 The eye end is rounded.

Length, 5 in. (12.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4666. The crusty, green patina has been mostly removed. Acc. No. C.B. 240.

1690 The eye end is rounded.

Length, 4¹/₈ in. (10.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4667. The crusty, greenish patina has been removed in places. The point is broken off. Acc. No. C.B. 241.

1691 The eye end is pointed.

Length, 3\frac{1}{8} in. (8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4668. The crusty, greenish patina has been largely removed. Acc. No. C.B. 243.

- (b) With oblong eye
- 1692 The eye end is rounded.

Length, 3 ⁷/₁₆ in. (8.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4669. The crusty, greenish patina has been mostly removed. The surface is corroded in places. Acc. No. C.B. 242.

1693 The eye end is almost rectangular.

Length, 2 % in. (6.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4670. The crusty, green patina has been mostly removed. Acc. No. C.B. 244.

1694 The eye end is pointed.

Length, 5½ in. (14 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4671. Illustrated in the Cesnola Atlas, III, pl. LXIX, 17. The crusty, green patina has been partly removed. The surface is much corroded in places. Acc. No. C.B. 245.

1695 The eye end is square.

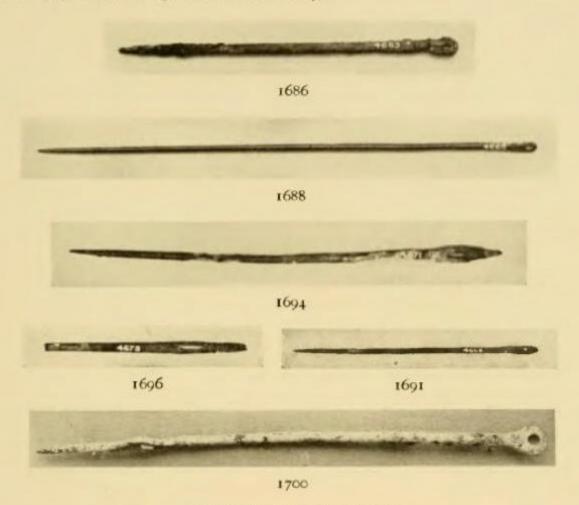
Length, 4½ in. (11.4 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4672. Crusty, green patina. The point is missing. Acc. No. C.B. 246.

1696 The eye end is pointed. Above and below the eye are moulded rings.

Length, 25 in. (6.7 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4673.

TOOLS

Illustrated in the Cesnola Atlas, III, pl. LXIX, 14. Crusty, greenish patina. NEEDLES The lower part is missing. Acc. No. C.B. 247.



FROM GOURNIA, CRETE

1700 The eye end is broad and flat, the shaft of round section.

Late Minoan period. This type of needle with the broad end was probably used for making mats, baskets, etc.¹

Length, 5 in. (13.5 cm.). Gift of the American Exploration Society, 1907. The surface is considerably encrusted and corroded. Acc. No. 07.232.3.

NETTING NEEDLES

Needles for making nets have been found both in Italy and in Greek lands. They consist of a long shaft, each end of which terminates in a twopronged fork, one set at right angles to the plane of the other.

Netting-needles of this type have been found in fifth-century tombs, and occur frequently in Roman times, the same form having evidently been in

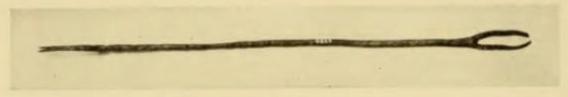
This information I owe to Mrs. C. H. Hawes.

NETTING NEEDLES

NETTING use for a long period (cf. A. Furtwängler, Olympia, IV, Die Bronzen, p. 182, Needles No. 1130).

1705

Length, 715 in. (20.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4854. Illustrated in the Cesnola Atlas, III, pl. LXIV, 2; L. P. di Cesnola, Cyprus, pl. IV, where it is said to have come from Dali. The green patina has been largely removed. The surface is considerably corroded in places. Acc. No. C.B. 226.



1705

1706

Length, 7 in. (18.6 cm.). Date of purchase unknown. Unpublished. Crusty, greenish patina. Acc. No. G.R. 514.

MISCELLANEOUS TOOLS

Miscellaneous Tools 1710 GOLD-BEATER'S BLOCK. On various parts of its surface are cut twenty-two dies for small ornaments. They are of various designs, sizes, and depths, consisting of nine different types of rosettes, nine round bosses, both plain and ornamented, a plait pattern, a dotted circle, a rectangle with a boss and two stars, and a segment with two horn-like decorations. The style of these ornaments belongs to the Roman period.

Such moulds were used for the impression of designs on thin sheets of

metal, preferably gold, where the design was repeated a number of times and labor could be saved by such a mechanical process. A thin sheet of metal was laid over the die, covered by a piece of wax or lead, and then beaten into the die by means of a wooden hammer or finer tool. A number of such



1710

moulds have been found belonging to the Mycenaean, geometric, orientalizing, and Roman periods. In the best Greek period such mechanical devices do not seem to have been in favor; at least, no moulds of that time appear to have been found (cf. F. H. Marshall, Catalogue of the Jewellery in the British Museum, p. LI f.; T. Schreiber, Alexandrinische Toreutik in Abhandlungen der kgl. sächsischen Gesellschaft der Wissenschaften, XIV, pp. 277 ff.; E. Pernice, Oesterreichische Jahreshefte, 1904, pp. 180 ff.). The majority of such moulds are of stone, but bronze ones have also been found (cf. Marshall, loc. cit.).

MISCELLA-NEOUS TOOLS

Length, 3\frac{5}{8} in. (9.2 cm.). Width, 2\frac{7}{4} in. (6.9 cm.). Purchased in 1910. Mentioned in the Museum Bulletin, December, 1910, p. 275. Smooth, green patina. There are several holes and scratches. Acc. No. 10.210.30.

WEIGHING IMPLEMENTS

STEELYARD

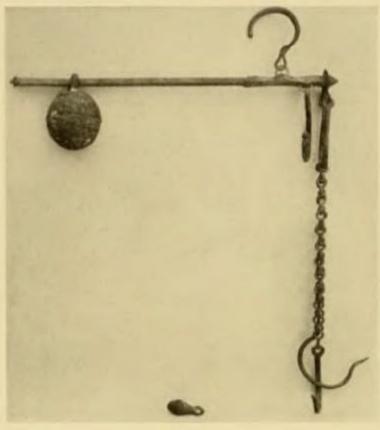
1720 STEELYARD (statera). The type is the same as that in use at the present day. It consists of a bronze bar, divided into two unequal parts, of which the longer is supplied with scale marks on three of its four faces, and the shorter has a number of hooks attached to it. Of these hooks two are suspended by chains from a collar, which is placed in a groove at the end of the rod; they were used for holding the articles to be weighed. The remaining three (only two are preserved) were suspended from movable rings and served to hang up the steelyard; each is attached to a different side of the rod and was used according as one or another of the graduations was turned to the upper side. On the first face are twelve divisions, each subdivided into twelfths. This scale was used when the steelyard was suspended by the hook nearest to the graduated bar. Objects weighing up to twelve pounds could then be weighed by moving the sliding weights along the bar. The second face begins with five pounds and goes up to twenty-two; the third at twenty and goes up to fifty-eight. These were used when the steelyard was suspended respectively by the middle hook and the one nearest the collar. All intervals of five pounds are marked by the figures V and X alternately; twenty is marked XX and fifty by the Greek letter N. The sliding weight, which is of lead coated with bronze, weighs two and a half pounds. A small bronze weight, weighing I oz. and decorated with bands and circles, also appears to have been found with the steelyard.

The steelyard was commonly used by the Romans, though apparently not by the Greeks, whose only weighing instrument seems to have been the balance. For a steelyard similar to ours and described at length, cf. British Museum, Greek and Roman Life, pp. 149 ff.; cf. also G. Lafaye, Daremberg et Saglio, Dictionnaire, libra, p. 1227.

STEELYARD

STEELYARD

Length of bar, 13\(^3\) in. (34 cm.). Purchased in 1900. Said to have come from Jebeil, Syria. The crusty, green patina has been partly removed. One hook is missing (see above), also the knob at one end of the bar. The bronze coating on the weight has partly disappeared. Acc. No. G.R. 355.



1720

WRITING MATERIALS

For writing purposes the ancients used either paper made from the papyrus plant or parchment, and pen and ink; or wax-coated tablets and a pointed instrument called γραφείον, γραφίς, γράφιον, stylus, stilus.

STYLI

STYLI

The stylus consists of a shaft with a sharp point at one end and a broad, flat blade at the other. The point was used for inscribing the characters on the wax tablets, the flat end for erasing them. Most of the specimens found belong to the Roman period, but the same type was already in use in Greek times (cf. A. Furtwängler, Olympia, IV, Die Bronzen, Nos. 1123 ff.).

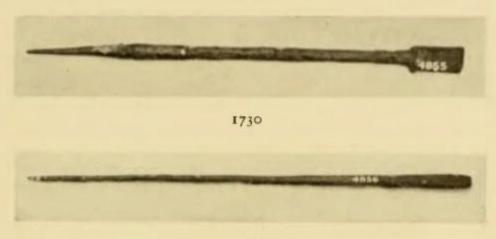
Styli were also used for surgical purposes (cf. J. S. Milne, Surgical Instruments in Greek and Roman Times, p. 72 f.).

WRITING MATERIALS

1730 The shaft is moulded.

STYLL

Length, 4% in. (12.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4855. Illustrated in the Cesnola Atlas, III, pl. LXIX, 12. The crusty, greenish patina has been partly removed. Acc. No. C.B. 236.



1731

1731 The blade is very narrow.

Length, 47 in. (11.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4856. Illustrated in the Cesnola Atlas, III, pl. LXIX, 2. The green patina has been mostly removed. Acc. No. C.B. 258.

INKSTANDS

1735 SMALL CYLINDRICAL CUP with a moulded band on the outer surface and concentric circles on the bottom. This cup may have served for various purposes, either as an inkstand (cf. a similar example in British Museum, Greek and Roman Life, p. 188, fig. 196-a); or as a dice-box (cf. a similar example, British Museum, Greek and Roman Life, p. 196, fig. 205).

Roman period.

Height, 24 in. (5.8 cm.). Diameter, 12 in. (3.8 cm.). From Cyprus. cf. J. L. Myres, Cesnola Handbook, No. 4934. The crusty, green patina has been partly removed. No missing parts. Acc. No. C.B. 350.



1735

INKSTANDS

INKSTANDS

1736 CUP of cylindrical shape, decorated with five moulded bands on the outside; on the bottom are moulded concentric circles.

Roman period. Like the preceding this may have been used as either an inkstand or a dice-box.

Height, 2 in. (5.1 cm.). Diameter, 13 in. (4.5 cm.). Date of purchase uncertain (before 1906). Unpublished. Crusty, green patina. Slightly chipped in one or two places. Acc. No. G.R. 392.

1737 CUP, like the preceding. The dimensions and decorations are the same, so that they were probably made as a pair. Acc. No. G.R. 393.



SURGICAL INSTRUMENTS

Our knowledge of ancient surgical instruments is derived both from the numerous classical writers on medical subjects (from Hippokrates, who lived in the fifth century B.C., down to Paulus Aegineta in the sixth and seventh centuries A.D.), and from the actual specimens found. The latter are usually of bronze, the iron and steel specimens having probably mostly decayed. Most of the examples found belong to the Roman period. Large numbers were found at Herculaneum and Pompeii, and other Roman sites, and sometimes supplies of them were found in what were probably surgeons' graves.

cf. J. S. Milne, Surgical Instruments in Greek and Roman Times (1907); Gurlt, Berliner klinische Wochenschrift, 1888, No. 48, p. 976 f.; Deneffe, Étude sur la trousse d'un chirurgien gallo-romain du IIIe siècle; R. Briau, Daremberg et Saglio, Dictionnaire, under chirurgia; L. Whibley, A Companion to Greek Studies, pp. 558–565.

SURGICAL INSTRUMENTS

As will be seen, a number of the implements here classed among surgical instruments may have served for the toilet or other purposes, the same form having been in use for more than one purpose.

PROBES

PROBES

A probe $(\mu\dot{\eta}\lambda\eta, \kappa\sigma\pi\dot{\alpha}\rho\iota\sigma\nu, \dot{\nu}\pi\dot{\alpha}\lambda\epsilon\iota\pi\tau\rho\sigma\nu, \dot{\nu}\pi\alpha\lambda\epsilon\iota\pi\tau\rho\dot{\sigma}s$, specillum) was used in antiquity both as a sound and as a means of applying medicaments or toilet preparations, such as eyebrow pigments or eye ointments.

The tips of probes vary considerably, ending either (1) in sharp points, or (2) in oval enlargements, or (3) simply retaining the thickness of the shaft. Frequently one instrument was made to serve two purposes, one end of the shaft being fashioned into a probe, the other into a spatula, a spoon, or a hook

cf. J. S. Milne, Surgical Instruments in Greek and Roman Times, pp. 51 ff.



1745

1745 DOUBLE PROBE with two olivary ends (cf. Milne, op. cit., p. 56).

Length, 6 in. (15.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4846. Crusty, green patina. The surface is somewhat corroded. Acc. No. C.B. 257.

1746 DOUBLE PROBE, like preceding.

Length, 5\(^3\) in. (13.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4847. Crusty, green patina. The surface is considerably corroded. Acc. No. C.B. 259.

1747 PROBE, with one olivary end, the other missing. The shaft is moulded.

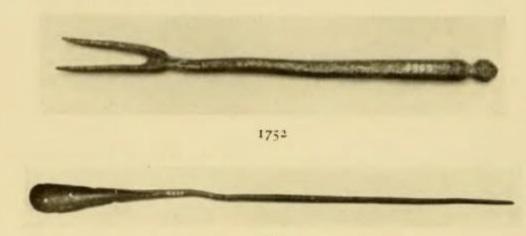
Length, 6½ in. (15.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4848. Crusty, green patina. Acc. No. C.B. 255.

PROBES 1748 PROBE, with one olivary end, the other missing. On the shaft is a moulded ring.

Length, 4½ in. (11.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4849. Crusty, green patina. Acc. No. C.B. 235.

1752 BIFURCATED PROBE. The handle is of hexagonal section and ends in a knob above.

Length, 41% in. (12.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4853. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 4. The greenish patina has been largely removed. Acc. No. C.B. 225.



1753

1753 EAR PROBE (ἀτογλυφίς, μήλην, ἐξωτίδα, oricularium specillum, auriscalpium) used to remove foreign bodies from the ear. It consists of a small narrow scoop at one end, and ends in a simple probe, without enlargement, at the other.

For similar examples cf. Milne, op. cit., pp. 63 ff., pl. XV, 2, 5.

Length, 6½ in. (16.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4837. Illustrated in the Cesnola Atlas, III, pl. LXIX, 1. The crusty, green patina has been mostly removed. The surface is corroded in places. The edges of the scoop are chipped and there are two small holes. Acc. No. C.B. 231.

SPATULAE

SPATULAE

A spatula (ὑπάλειπτρον, σπαθομήλη, spathomele) consists of a long shaft with an olivary point at one end and a broad, flat blade, usually oarshaped and blunt-edged, at the other. It was a pharmaceutical instrument,

SURGICAL INSTRUMENTS

the olive end being used for stirring medicaments, the blade for spreading Spatulae them; but it was also used for other purposes, for instance, by painters for preparing and mixing their colors. cf. J. S. Milne, Surgical Instruments in Greek and Roman Times, pp. 58 ff.

FROM CYPRUS (CESNOLA COLLECTION)

1757 There is a moulded ring between the blade and the shaft.

Length, 718 in. (18.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4839. The crusty, green patina has been largely removed. Acc. No. C.B. 250.



1757

1758 The blade is long and narrow. There is a moulded ring between the blade and shaft.

Length, 61 in. (15.9 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4840. Illustrated in the Cesnola Atlas, III, pl. LXIX, 11. The rough, green patina has been partly removed. Acc. No. C.B. 252.

1759 The blade is broad and short.

Length, 61 in. (15.5 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4842. Illustrated in the Cesnola Atlas, III, pl. LXIX, 18. Crusty, greenish patina. The top of the blade is chipped. Acc. No. C.B. 253.

1760 The sides of the blade are almost straight. There is a moulded ring between the shaft and the blade.

Length, 616 in. (16 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4841. Crusty, green patina. The surface is considerably corroded. Acc. No. C.B. 251.

The blade is broad and short. Between the blade and the shaft are some incised lines.

Length, 5 in. (13.8 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4843. The crusty, greenish patina has been largely removed. Acc. No. C.B. 254.

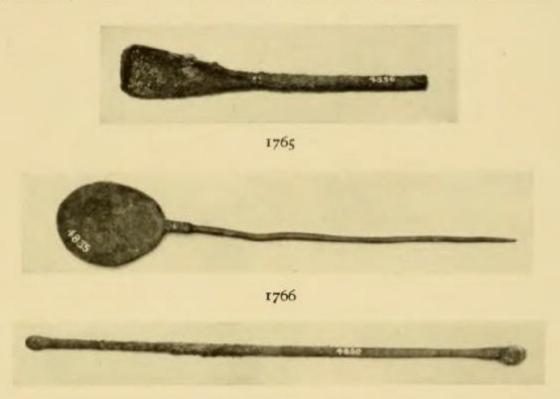
SPOON PROBES

The spoon probes are similar to the spatulae, but end in a spoon Spoon instead of a flat blade. They were likewise used chiefly for mixing PROBES

Spoon and applying medicaments, and also for mixing and preparing colors. Probes For similar examples cf. Milne, op. cit., pl. XV, fig. 4, pp. 61-62.

1765

Length, 3\frac{1}{8} in. (8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4836. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 3. Crusty, greenish patina. One end is missing. Broken in two places and repaired. The surface is somewhat corroded. Acc. No. C.B. 226.



1767

1766 At one end is a rounded, flat spoon, at the other a sharp point. The shaft is round in section; between the spoon and the shaft is a four-sided piece ornamented with grooves.

Length, 4\s^3 in. (11.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4835. The blackish patina has been removed in places. The shaft is somewhat bent. Acc. No. C.B. 229.

1767 At one end is a diminutive spoon, which may have served as an ear-pick; at the other, what appears to be an olivary enlargement, much corroded.

Length, 6¹/₁₆ in. (15.4 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4850. Crusty, green patina. The surface is corroded in places. Acc. No. C.B. 256.

SURGICAL INSTRUMENTS

SCALPELS OR BISTOURIES

The following are two handles of scalpels or bistouries. Each consists of a bronze bar, of square section, at one end of which is a slot for the insertion of the iron blade, at the other a leaf-shaped spatula. The latter was used as a blunt dissector.

SCALPELS OR BISTOURII

For similar examples cf. J. S. Milne, Surgical Instruments in Greek and Roman Times, pp. 24 ff., pls. I-III.

1770

Length, 37 in. (8.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4844. Rough, green patina. Part of the iron blade is still preserved. Acc. No. C.B. 58



1770

1771

Length, 316 in. (8.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4845. The patina has been largely removed. Acc. No. C.B. 59.

For examples of styloid instruments see Nos. 1730, 1731. These have been classed among writing materials; but as implements of this shape were also used in surgery, it can be decided for which purpose an example originally served only when the circumstances of discovery throw some light on this question (cf. Milne, op. cit., p. 72). This is not the case with our specimens.

MUSICAL INSTRUMENTS

The Greeks regarded music as an essential part of a liberal education. Nevertheless, music had not the same independent position as nowadays, but was regarded merely as an accompaniment to vocal composition. They used both wind and stringed instruments, such as the lyre and the flute. Cymbals were also used in both Greek and Roman times, especially in religious ceremonies of an ecstatic character.

For music in general cf. R. D. Archer-Hind, in Whibley's Companion to Greek Studies, pp. 290 ff.; Th. Reinach, in Daremberg et Saglio's Dictionnaire, under musica, pp. 2072 ff.

SISTRUM

SISTRUM

1777 SISTRUM (σείστρον), a musical instrument used in the worship of the goddess Isis. This example is of the usual type, consisting of a loop-shaped frame attached to a moulded handle and fitted with a num-

ber of rods. The rods, which have curved ends, produce a rattling sound when shaken. At the top of the sistrum is a cat, somewhat roughly modelled. It is reclining and its fore legs are twice represented, once on the side and once in front.

The origin of this instrument goes back to early Egyptian times; but a great number of examples in bronze have survived dating from the Roman period, when the worship of Isis had attained great popularity in Italy. It is to this period that our example belongs. The identification of this instrument is rendered certain by a description given of it by Apuleius (Metamorphoseon XI, 4), and by a number of monuments



1777

representing Isis or one of her attendants carrying a sistrum (cf. the list given by S. de Ricci, in Daremberg et Saglio, Dictionnaire, under sistrum, p. 1356).

Height, 5\(\frac{1}{4}\) in. (13.3 cm.). Gift of Henry G. Marquand, 1897. Unpublished. Smooth, green patina, encrusted in places. The frame is broken on one side and chipped in several places; the curved ends of one of the rods are broken off. Acc. No. G.R. 11.

CYMBALS

CYMBALS

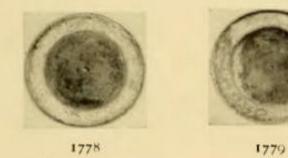
1778, 1779 PAIR OF CYMBALS (κύμβαλον, cymbalum). Each consists of a round, shallow bowl with flat rim slightly turned up on the outer side. In the centre is a hole for the insertion of the handle surrounded by two moulded rings. On the rim of each is incised an inscription in letters of fifth to fourth-century style Καλλισθενείας (on No. 1778) Καλλισθενείαρ (on No. 1779), presumably the name of the owner, "of Kallistheneia." The name is not otherwise known. The substitution of P for final Σ is a charac-

MUSICAL INSTRUMENTS

teristic of the Elean dialect (cf. E. S. Roberts, An Introduction to Greek Cymbals Epigraphy, p. 361).

Cymbals were a favorite instrument with the Greeks and Romans, especially in religious ceremonies of an ecstatic character, such as were practised in the worship of Demeter, Dionysos, and Kybele. They were, however, used also without any religious significance, especially in Roman times. On the subject of cymbals in general cf. E. Pottier in Daremberg et Saglio, Dictionnaire, cymbalum, p. 1697 f., who gives references to examples similar to ours. Compare also a pair, likewise inscribed with the name of the owner, in the British Museum, Greek and Roman Life, p. 220, fig. 230. Similar cymbals of approximately the same period have also recently been found at Carchemish (not yet published). For examples from the Roman period cf. F. B. Tarbell, Naples Bronzes, fig. 263.

Diameter of each, 3% in. (9.9 cm.). Purchased in 1913. From Greece, probably Elis. Described by G. M. A. R[ichter] in the Museum Bulletin, April, 1914, p. 95. Crusty, light green patina, with considerable rust stains. The handles are missing, but pieces of their loop attachments are still preserved. The inscriptions have been picked out with white water-color paint. Acc. Nos. 13.225.5 a and b.





The following cymbals are from Cyprus and belong to the Cesnola Collection. They cannot be certainly dated.

1785 CYMBAL. It consists of a circular plate of convex form with flat rim. In the centre is a hole for the insertion of a handle.

For a pair of cymbals of this shape cf. F. B. Tarbell, Naples Bronzes, fig. 263.

Diameter, 2½ in. (6.3 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4881. Crusty, green patina. The handle is missing. Acc. No. C.B. 422.

CYMBALS

1786 CYMBAL. Similar to the preceding.

Diameter, 25 in. (6.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4882. Crusty, greenish patina. The handle and a piece from the rim are missing. Acc. No. C.B. 421.

1787 CYMBAL. Similar to No. 1785, but with rim upturned at the edges.

Diameter, 2¹/₁₆ in. (5.2 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4883. Crusty, green patina. The handle is missing. Acc. No. C.B. 420.

1788 CYMBAL. Similar to the preceding.

Diameter, 2 in. (5.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4884. Crusty, bluish-green patina. The edges are chipped in places. Acc. No. C.B. 423.

MISCELLANEOUS OBJECTS

INGOT

1810 INGOT. It consists of a large four-sided slab with incurving sides, weighing about 62 lbs. avoirdupois (28,086 grammes). The surface is

left rough.

Similar ingots, of copper, belonging to the Bronze Age have been found at Enkomi, Cyprus, in a Mycenaean bronze foundry (cf. A. J. Evans, Mycenaean Cyprus as illustrated in the British Museum Excavations, p. 215); at Hagia Triada, Crete (cf. L. Pigorini, Bulletino di paletnologia italiana, 1904, pp. 99–103); at Tylisos, Crete (cf. J. Hazzidaki, Έφημερὶς Αρχαωλογική, 1912, pp. 220 ff., fig. 31); in Sardinia (cf. Bullettino archeologo sardo, VI, 1860, p. 325; and G. Perrot et C. Chipiez, Histoire de l'art, IV, p. 99); and elsewhere (cf. those enumerated by J. Déchelette, Manuel d'archéologie préhistorique, celtique, et gallo-romaine, II, pp. 397 ff.).

Such ingots may have been used simply as ingots, or as weights, or they may have had a monetary value (cf. A. J. Evans, Corolla Numismatica in honour of B. V. Head, pp. 355 ff.). The weight of our example is approximately that of those found at Hagia Triada, which, as Mr. Evans has pointed out, is that of a light Babylonian talent. The material is bronze, not copper, according to the following analysis made by Mr. W. Kuckro, the Museum chemist: Copper 89.9%, Tin 7.5%, Lead 1.5%, Iron & Aluminium .5%,

Silika .6%.

Length, 171 in. (44.5 cm.). Width, 144 in. (37.5 cm.). Thickness, about 2

MISCELLANEOUS OBJECTS

in. (5.1 cm.). Purchased in 1911. Said to have come from Asia Minor. Unpublished. Crusty, green patina. The surface is considerably encrusted. Acc. No. 11.140.7.



1810

1811 TUBULAR SHAFT, perhaps used as a sceptre-stem. It has two pairs of opposite holes. Late Minoan I period. Illustrated, p. 458.

For an exactly similar example, also from Gournia, cf. H. B. Hawes, Gournia, pl. IV, 66.

Length, 416 in. (10.3 cm.). From Gournia, Crete. Gift of the American Exploration Society, 1907. Crusty, greenish patina. The surface is considerably encrusted and corroded. Acc. No. 07.232.10.

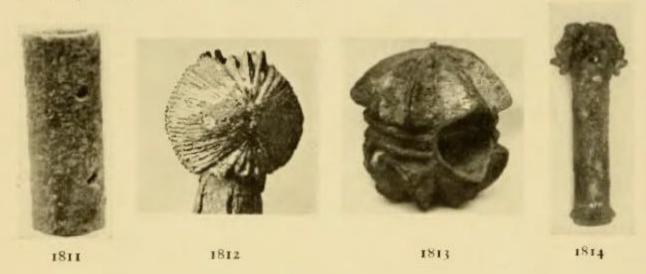
1812 MACE-HEAD, with transverse hole for the shaft and with long tubular socket. Each side of the head is in the shape of a double shell. Perhaps seventh century B.C. Illustrated, p. 458.

Height, 3½ in. (8.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4769. Illustrated in the Cesnola Atlas, III, pl. LVI, 1. The green patina has been largely removed. The surface is somewhat corroded. Acc. No. C.B. 329.

SCEPTRES AND MACES

SCEFTRES AND MACES 1813 MACE-HEAD, with ribbed conical sides and large transverse hole for the shaft. Probably seventh century B.C.

Height, 2¹³/₁₆ in. (7.1 cm.). Greatest width, 3 in. (7.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4768. Illustrated in the Cesnola Atlas, III, pl. I.I, 2. Crusty, green patina. The surface is considerably corroded. Acc. No. C.B. 351.



1814 SCEPTRE-HEAD in the form of a group of three bulls' heads with tubular socket below. The eyes and foreheads of the bulls are hollow for the insertion of inlay. The colored paste beads now in place do not seem

to belong; only the crescent of red enamel in one forehead is apparently original. The bulls are vigorously modelled in the archaic Orientalizing style, of the seventh or sixth century B.C.

Height, 513 in. (14.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4771. Illustrated in the Cesnola Atlas, III, pl. LII, 2; L. P. di Cesnola, Cyprus, pl. XXVIII; also published by G. Perrot et C. Chipiez, Histoire de l'art, III, p. 799, fig. 564. The patina has been largely removed. The surface is considerably corroded. Acc. No. C.B. 792.

1815 SCEPTRE-STEM (?) in the form of a tubular shaft, decorated with raised horizontal bands and, in the centre, with five lozenge-shaped ornaments arranged vertically. Perhaps before sixth century B.C.

Height, 7³ in. (18.7 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4770. Brown-green patina. The surface is much corroded. Acc. No. C.B. 326.



1815

MISCELLANEOUS OBJECTS

1820 SHEPHERD'S CROOK, terminating in a scroll. It has a Shepheri conical socket, pierced by two rivet-holes. Uncertain date.

CROOKS

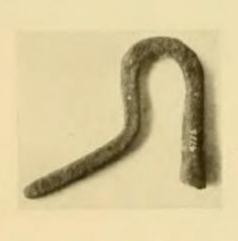
Height, 47 in. (12.4 cm.). From Cyprus. Cesnola Collection. ef. J. L. Myres, Cesnola Handbook, No. 4774. Illustrated in the Cesnola Atlas, III, pl. LV, 2. Crusty, brown-green patina. The surface is considerably corroded and the socket is split open. Acc. No. C.B. 327.

1821 SHEPHERD'S CROOK with end curved outward. Conical socket. Uncertain date.

Height of fragment, 318 in. (8.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4775. The crusty, green patina has been largely removed. Only the upper part of the socket is preserved. Acc. No. C.B. 393.



1820



1821

1825 SOCKETED IMPLEMENT. It is four-sided in section, ending in a point and provided with a round tubular socket. Probably Early Iron Age. Its use is uncertain. It served perhaps as a spear-point or butt-spike. Illustrated, p. 460.

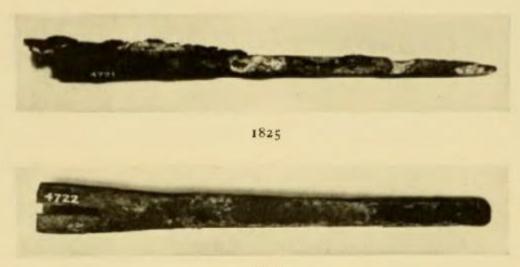
SOCKETER IMPLEMEN

Length, 716 in. (18.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4721. Illustrated in the Cesnola Atlas, III, pl. LXXIII, 1. Rough, greenish patina. The surface is much corroded. The socket is split open and has the lower end missing. Parts of two rivet-holes are preserved. Acc. No. C.B. 117.

1826 SOCKETED IMPLEMENT. It is of four-sided section,

OCKETED MPLEMENTS ending in a cutting-edge. Perhaps used as a chisel. Early Iron Age (?).

Length, 64 in. (15.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4722. Illustrated in the Cesnola Atlas, III, pl. LXXIII, 3. Rough, greenish patina. The socket is split open. Acc. No. C.B. 52.



1826

KOTTABOS

1830 KOTTABOS or implement used in the Greek game called κοτταβος. It consists of a shaft of round section resting on a base in the form of an inverted bowl with a moulded stem above. The base is supported on three feet, each in the shape of a paw, mounted on a plinth and ending above in two rams' heads emerging from a pair of volutes. Less than half-way up the shaft is inserted a disk with slight rim; this disk fits loosely and is kept in place by a pin below. At the top of the shaft a nude male figure, with right arm raised above his head, is balancing a small disk. The disk is ornamented on the under side with two moulded bands, and a small hollow in the centre. This hollow fits on a peg in the hand of the statuette. The statuette is mounted on a base with a hole in the middle for insertion in the shaft.

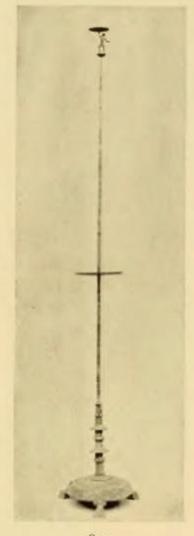
The game of kottabos was in vogue among the Greeks from the beginning of the sixth to the beginning of the third century B.C. It was probably originally a form of libation, to which an erotic significance was sometimes given (cf. G. Lafaye, Daremberg et Saglio, Dictionnaire, kottabos, p. 866). The object of the game was to throw a small quantity of wine from a cup at a mark. The great popularity of the game is attested by the frequent allusions to it by ancient authors (cf. C. Boehm, De Cottabo, pp. 5–8 and 35,

MISCELLANEOUS OBJECTS

Appendices). From these accounts we learn that there were two main forms of the game: (1) The κότταβος δι' ὀξυβάφων in which a κράτηρ, or mixing

Коттавоз

vessel, was filled with water and a number of empty saucers (ὀξυβάφοι) were set floating in it. The object was to throw the wine from the bottom of a cup on to the saucers until they sank; he who sank the greatest number was the winner. (2) The κότταβος κατάκτος necessitated a special implement. The wine was thrown at a disk (πλάστιγξ) balanced at the top of a bronze rod (ράβδος). The object was to dislodge the disk and make it fall (hence κατάκτος=let down) on the "μάνης" and produce a resounding noise. Besides the accounts given of this game by ancient authors, we have several representations of it in Greek vase-paintings (cf. S. Reinach, Répertoire des vases peints, under kottabos; K. Sartori, Das Kottabosspiel, p. 101; and the other references cited by G. Lafaye, Daremberg et Saglio, Dictionnaire, kottabos, p. 869); as well as a number of the actual implements with which the kottabos kataktos was played. This example is such an implement. To judge from the vase-representations the game was played either reclining on a couch (generally at the end of a meal) or standing on the ground. The cup from which the wine was thrown was held by inserting the first finger in one of the handles.



1830

There has been some discussion as to which part of the kottabos the $\mu \dot{\alpha} \nu \eta s$ was. Since the word occurs often as a name of a slave it was thought that the small statuette at the top of the shaft was meant; but as C. Boehm has pointed out, the disk could hardly make a resounding noise by scraping the figure on which it was perched; and the statuette is by no means an indispensable adjunct of the kottabos on the vase-representations. He has therefore identified the lower disk with the $\mu \dot{\alpha} \nu \eta s$, and this explanation seems to meet the case. The word $\mu \dot{\alpha} \nu \eta s$ was actually used to mean a sort of cup (Athenaeus XI, p. 487 c.); moreover, the lower disk always occurs on the vase-paintings, as well as on the extant examples of kottaboi, and must therefore have had a special purpose.

KOTTABOS

Our example, to judge from the style of the statuette, belongs to the fifth century B.C. For other examples of such kottaboi cf. the list given

by K. Sartori, op. cit., pp. 113, 114. Some of these show an arrangement by which the rod could be extended at will; this is not the case in our specimen where the rod is all in one piece and riveted to the moulded stem below.

Height, 7 ft. 2 in. (2.184 metres). Purchased in 1913. Published by G. M. A. R[ichter] in the Museum Bulletin, April, 1914, p. 95. Crusty, blue-green patina. There is a hole in the base; otherwise the preservation is excellent. Acc. No. 13.232.1.

DIKAST'S TICKET

1831 DIKAST'S TICKET. The law-courts of Athens were divided into ten sections called Dikasteria, each having a jury of five hundred citizens. Every juror or dikast was provided with a bronze ticket as evidence of his right to sit on a jury and to



1830

draw pay therefor. These tickets bore the name of the holder (sometimes with that of the father), the name of the district in which he lived, and the number of the court in which he was entitled to sit. Our specimen is inscribed $E\pi\iota\kappa\rho\acute{\alpha}\tau\eta s$ $\Sigma\kappa\alpha\beta\omega$ = Epikrates of the deme of Scambonidae. The omission of the μ was probably due to the illiteracy of the writer. At the left is stamped an I, the ninth letter of the Greek alphabet, signify-



1831

ing that Epikrates belonged to the ninth court. At the right are two stamps, each with the device of an owl surrounded by an olive spray, the official emblem of the city.

A large number of such tickets have been found. U. L. Köhler, Corpus Inscriptionum Atticarum, II, 2, Nos. 875 ff. and 888, b,pp. 347 ff. and 537, published sixty-seven examples, all belonging to the fourth century B.C., which is also the period to which our specimen belongs. For an account of such

MISCELLANEOUS OBJECTS

tickets cf. E. Caillemer in Daremberg et Saglio's Dictionnaire, dikastai, pp. 189-190.

DIKAST'S TICKET

Length, 4½ in. (11.3 cm.). Width, 7 in. (2.2 cm.). Purchased in 1907. Described by G. M. A. R[ichter] in the Museum Bulletin, May, 1908, p. 90, No. 11. The crusty, green patina has been largely removed. Acc. No. 07.286.95.

BELLS

Small bells have been found in great numbers on many ancient sites. Their use corresponded to a large extent to that of the present day. In the Crimea a number were found with harness (cf. L. von Stephani, Compterendu, 1865, pl. V, 7). They are also frequently found suspended from armlets, having evidently been regarded as possessing magical properties (cf. Bronzi di Ercolano, II, pls. 96 ff.; L. von Stephani, Compte-rendu, 1865, pp. 173 ff.).

The forms vary from rounded to rectangular, the latter being characteristic of the Roman period, the former having been found in both Greek and Roman times (cf. A. Furtwängler, Olympia, IV, Die Bronzen, p. 186). The tongues of the bells are often of iron.

PROBABLY IV CENTURY B.C.

1835 The body is of conical shape and the tongue is attached by a chain from the loop which forms the handle. Illustrated, p. 464.

This and the following specimens (Nos. 1836–1840) are similar to those found in a fourth-century tomb in Crimea (cf. L. von Stephani, Compterendu, 1865, pl. V, 7) and may belong to the same period.

Height, 1¹⁵ in. (4.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4862. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 1. The green patina has been largely removed. Acc. No. C.B. 394.

1836 The body is rounded with the handle in the form of a ring, all in one piece. Illustrated, p. 464.

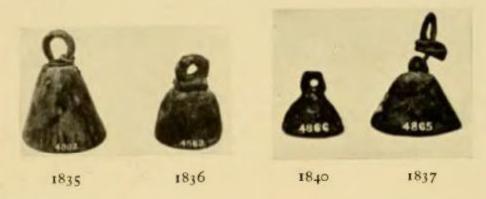
Height, 1½ in. (3.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4863. Illustrated in the Cesnola Atlas, III, pl. LXVIII, 2; L. P. di Cesnola, Cyprus, pl. IV, where it is said to have come from Dali. Crusty, green patina. The surface is considerably corroded. The tongue is missing. Acc. No. C.B. 395.

1837 The body is of conical shape and the tongue is suspended from the loop which forms the handle.

BELLS

IMPLEMENTS AND UTENSILS

Bells Height, 1 in. (2.5 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4865. Crusty, greenish patina. A piece from the body is missing. Acc. No. C.B. 398.



1838 The body is of hemispherical shape, with a handle in the form of a loop from which the tongue was suspended.

Height, ⁷/₈ in. (2.2 cm.). cf. J. L. Myres, Cesnola Handbook, No. 4864. Illustrated in L. P. di Cesnola, Cyprus, pl. IV, where it is said to have come from Dali. Crusty, greenish patina. The tongue is missing. Acc. No. C.B. 397.

1839 Similar to the preceding.

Height, $\frac{7}{16}$ in. (1.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4867. Crusty, greenish patina. The surface is considerably corroded. The handle and the tongue are missing. Acc. No. C.B. 396.

1840 The body is of hemispherical shape with the handle in the form of a ring, all in one piece.

Height, § in. (1.6 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4866. Crusty, green patina. The tongue is missing; it was probably of iron, as there are traces of iron rust in the interior. Acc. No. C.B. 399.

ROMAN PERIOD

1845 The body is quadrilateral and has a knob at each corner. The handle is in the form of a ring, cast in one piece with the body.

For a similar example, of late date, found at Olympia cf. A. Furtwängler, Olympia, IV, Die Bronzen, pl. LXVI, 1170.

Height, 116 in. (4 cm.). Purchased in 1898. Stated to have been found at Kertsch in the Crimea. Crusty, greenish patina; the surface is considerably corroded. The tongue is missing; it was probably of iron, as there are traces of iron rust. Acc. No. G.R. 348.

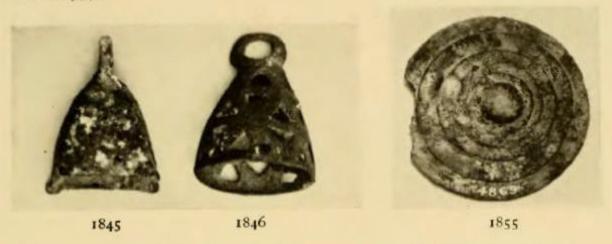
MISCELLANEOUS OBJECTS

1846 The body is of conical shape and has open-work decoration consisting of a series of triangular perforations. The ring handle is in one piece with the body.

BELLS

Date uncertain, probably Roman.

Height, 13 in. (4.4 cm.). Date of purchase uncertain (before 1906). The crusty, green patina has been largely removed. The tongue is missing. No. G.R. 357.



1850 PORTION OF A CHAIN consisting of six double links. Date uncertain.

PORTION OF A CHAIN

Length, 51 in. (12.8 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4886. The crusty, light green patina has been removed in places. Acc. No. C.B. 120.



1850

1855 BUTTON, of convex shape, with a loop for attachment on the BUTTONS inside. The outer surface is decorated with four concentric bands in relief. Date uncertain. Perhaps used for horse-trappings.

Diameter, 2 in. (5.1 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4869. The green patina has been partly removed. The surface is somewhat corroded. A piece from one side is missing. Acc. No. C.B. 419.

1856 Similar to the preceding, but with five concentric bands.

Diameter, 115 in. (4.9 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4868. The crusty, green patina has been partly

IMPLEMENTS AND UTENSILS

BUTTONS

removed. The surface is somewhat corroded. The edges are chipped in places. Acc. No. C.B. 424.

VOTIVE AND UNCERTAIN OBJECTS 1860 OBJECT OF UNCERTAIN USE (DIPPING-ROD?), consisting of a four-sided shaft with a ring at one end and a moulded part terminating in a knob at the other. Probably Roman period.

Length, 5½ in. (14 cm.). From Cyprus. Cesnola Collection. cf. J. L. Myres, Cesnola Handbook, No. 4834. Cesnola Atlas, III, pl. LXIX, 8. The patina has been mostly removed. The surface is corroded in places. Acc. No. C.B. 562.

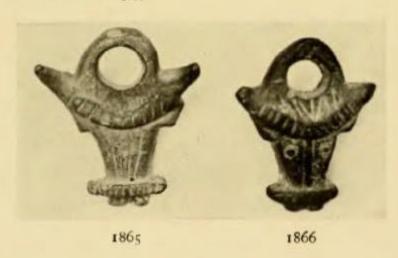


1860

1865 AMULET, in the form of a bull's head. It is provided with two rings, one between the horns, another at the back. The details are indicated by incisions. Etruscan (?), of rough execution.

For similar amulets cf. K. Schumacher, Antike Bronzen in Karlsruhe, Nos. 826 ff.

Length, 2 in. (5.1 cm.). Date of purchase uncertain (before 1906). Smooth, green patina. Acc. No. G.R. 343.



1866 Similar to preceding.

Length, 2 in. (5.1 cm.). Date of purchase uncertain (before 1906). The green patina has been largely removed. Acc. No. G.R. 344.

MISCELLANEOUS OBJECTS

1867 VOTIVE RIGHT HAND, with fingers held close together. The inner side is flat and provided with a ring for suspension.

VOTIVE AND UNCERTAIN OBJECTS

Length, 14 in. (4.5 cm.). Stated to have been found at Kertsch, Crimea, Purchased in 1898. Greenish patina. The surface is somewhat corroded. Acc. No. G.R. 351.

1868 OBJECT OF UNCERTAIN USE, shaped like a tassel, with a ring for suspension at the back.

Perhaps used as a votive offering.

Length, 115 in. (4.9 cm.). Date of purchase uncertain (before 1906). The crusty, green patina has been largely removed. Acc. No. G.R. 352.



OF THIS CATALOGUE
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JUNE, 1915



OLD ETRURIA AND MODERN TUSCANY

BY

MARY LOVETT CAMERON

1009

WITH THIRTY-TWO ILLUSTRATIONS

METHUEN & CO. 36 ESSEX STREET W.C. LONDON First Published in 1909

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PREFACE

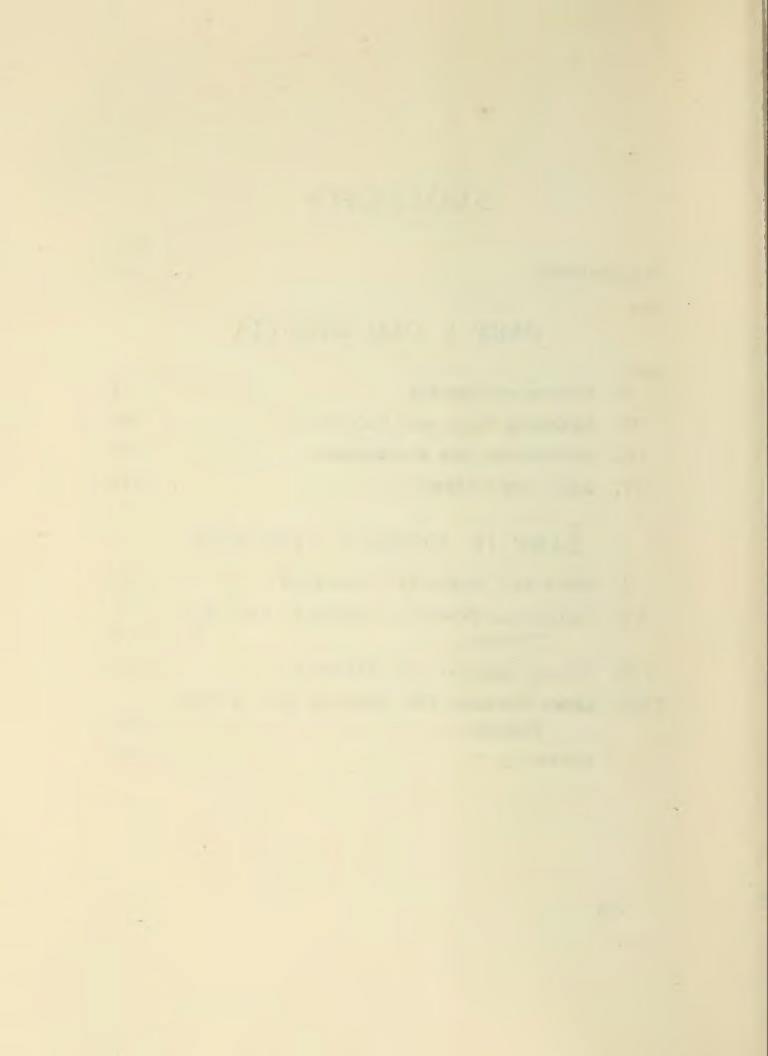
THIS book does not attempt to solve any problems or advocate any theories. It is meant to furnish English travellers in Italy with a book of portable size as a guide to Etruscan sites and Museums, and to satisfy the desire of those who, without entering deeply into archaeological studies, wish to be able to take an intelligent interest in the splendid collections of Etruscan antiquities which the Archaeological Museums of every capital in Europe now possess.

If I succeed in rousing the interest and stimulating the curiosity of those who have hitherto considered the subject as too dry to attract them, I shall be satisfied.

I do not aspire to rival George Dennis's Cities and Cemeteries of Etruria, merely to supplement that fascinating, but now in parts out-of-date, work.

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INTRODUCTION

THE Etruscans were long spoken of as a mysterious and unknown people of central Italy, who vanished from the scene before historic times and about whom nothing definite was known.

Scattered notices in Greek and Roman authors revealed their existence, a few shapeless ruins and broken potsherds were vaguely called Etruscan; and there investigation ended and history was dumb.

The strides made in archaeological research during the last hundred years have changed all this. Scientific methods of inquiry have been brought to bear on Etruscan, as on all other relics of ancient civilization, and the results have been full of interest and suggestion.

Mysterious the Etruscan nation may still be called, but unknown it certainly is not to-day. There is indeed a somewhat disconcerting discrepancy between the accuracy of our knowledge on some points of this strange people's life, and the poverty of our information on others. For example, the origin and history of the nation called by the Romans Tusci or Etrusci is still largely conjectural and their language is unknown; but, on the other hand, their religion and form of government, their arts, manners and customs are revealed to us with a vividness which is sometimes almost startling.

This incongruity, this tantalising will-o'-the-wisp-like quality in Etruscan study forms nevertheless one of its chief charms. Suggestive and provocative, it ever leads the enquirer forward, with the hope of solving one or other of the moot questions still blocking the way, and if one clue fails, hope is never blighted, while so much matter is constantly coming to hand.

Relentless enemies ruined the cities, wrecked the temples and crushed the people of Etruria, but, hidden under the piles of fallen masonry, lost in the thickets of wasted land, sunk in the swamps of devastated plains, their dead lay hidden in their forgotten graves until Time, the avenger, revealed their secrets and made them the silent witnesses of their country's ancient glory. The Etruscans' belief in a life after death has saved their country from complete oblivion.

In their tombs we find reproductions of everything which formed part of the daily life of the dead while living on earth. The arms of the warrior, the toilette necessaries of the lady, the toys of the child, are all found in their tombs. Not only so, but the walls of

many of the mausoleums are frescoed with scenes representing the daily life of the occupants, and on the sarcophagus an effigy reposes, whose dress, ornaments and headgear are evidently closely copied from nature.

We can form an idea of the Etruscan type of countenance from these effigies, for though few of them rise to the dignity of works of art all convey a lively impression of excellent portraiture. Variety of expression, attention to family likeness and general distinctiveness and individuality stamp the best of these sepulchral figures.

The soil of central Italy is riddled with tombs, and by the examination and classification of their contents a mass of information is being put within our reach. We are thus enabled to form some idea of the elaborate civilization which the cumulative ravages of Gallic barbarians and Roman tyrants swept from the face of the earth.

Studying these records of the remote past, the vision of a fertile and beautiful country possessed by a cultured and artistic people materializes itself before our imagination, and we begin to realize the value and importance of the ruins, which Rome found ready and used as the foundations of its might.

New lights are shed on the fabulous narratives, repeated from generation to generation, about the primitive inhabitants of the city on the Tiber, and a wider outlook is obtained over the early history of Italy, which the too exclusive point of view of Roman authors has narrowed and distorted. The study of Etruscan antiquity needs to be pursued with carefully balanced judgment, for it lends itself easily to wild and useless speculation; in the early days of awakened interest in the secrets of its past many unsubstantial theories were mooted, but the scientific spirit now governing archaeological research has corrected most of these. Patient research and painstaking classification is now the rule and is resulting in a mass of unassailable evidence, which, if it has not yet solved all doubtful problems, is on the right way to do so.

The excavations in Crete and at Mycenae are bringing to our knowledge much evidence bearing on the relation of Etruria and Etruscan civilization to prehellenic art and culture; every discovery made in these fields of archaeological research helps to bring us nearer to a comprehension of much that was formerly unintelligible in Etruscan history.

In Italy a great step forward was made about twenty-five years ago, when the site of Vetulonia, one of the most important of the Etruscan cities, was discovered. The results obtained from the excavations are priceless, for we have here a city in the heart of the richest and most thickly populated part of Etruria proper, whose remains belong to the most interesting period of the nation's existence. The tombs of Vetulonia range from the earliest times to that during which native art and culture attained its fullest expansion, before the overpowering influence of Greek imported art had weakened the creative spirit of the people, and long before subjection to the military despotism of Rome had reduced them to degrading servitude.

The new material for the study of Etrurian culture which her vast cemeteries are yielding, wherever the necessary money is forthcoming for the expensive work of excavation, is now being in great part collected in local museums, where the special characteristics peculiar to each city can be profitably studied. Each cemetery has some distinguishing mark either in the construction of its tombs or the nature of their contents, and interesting conclusions can be drawn from the careful study and comparison of these peculiarities. This is a practice so favourable to archaeological study that it is to be hoped it will not go down before the centralizing mania which removes works of art from their original surroundings and scatters them broadcast in metropolitan museums, where their significance and importance is often partially or wholly lost.

The cities in whose neighbourhood the cemeteries lie have disappeared; some have crumbled into utter ruin, others are incorporated with and built over by modern towns, but the remains of their encircling walls can still be traced, constructed, as they are, of that indestructible mortarless masonry which appears to-day as capable of resisting the fatal hand of time as it was when it was first put together two or three thousand years ago. We are aided to a certain extent in determining the internal arrangement of an Etruscan town by the fact that the cemeteries were in many cases made in imitation of a town, with streets, open squares, walls and gates, just as the tombs within them were copies of the houses inhabited by the living.

When our interest in the subject is awakened, we find that the task of discovering and identifying these waifs of a vanished world has been made possible, and even relatively easy, by the careful observations of generations of archaeological students. Certain broad general features are common to all Etruscan cities, and we cannot but admire the judgment with which their sites were chosen. distinctive are these that Dennis, that valiant pioneer of research, was often guided to an Etruscan site, while riding through the marshy wastes of Maremma and the Campagna, solely by observing the natural features of the land. The chosen spots were of two descriptions. In the hilly country of Tuscany and Umbria the summit of an isolated hill was chosen, not so lofty as to be inaccessible, but high and steep enough to be capable of being easily rendered impregnable to the besieging engines of those days. The highest point was crowned by the Arx or Citadel, the houses were disposed round it, and a winding road excellently graded and paved led up the hill-side. Such were Volterra, Perugia, Fiesole and Orvieto, and such they are to-day though shrunk in size and importance.

The other type was that on the low ground of the Campagna, Maremma and valley of the Po.

Here the Etruscans chose a spur of high land jutting out into the plain, and, having made the advancing cliffs artificially steeper, put all their strength into the fortifications on the side unprotected by nature. Such were the situations of Veii, Vetulona, Caere, Norchia, Castel d' Asso and numberless others, but, less fortunate than their sisters the hill towns, they were suffered to fall into utter ruin and desolation when the Etruscan power was destroyed. The ruin of these towns was so complete that all through the Middle Ages they were utterly forgotten and even their sites were unknown. Veii, a town of such importance that its walls measured seven miles round, though only twelve miles from Rome, was only identified during the last century with Isola Farnese, a small hamlet of mean houses on the Campagna. It is on these sites that the discovery, which is the highest ambition of excavators, is oftenest made, that of a virgin or

hitherto unopened tomb. Those in the neighbourhood of living towns have usually been robbed of all their valuable contents long years ago.

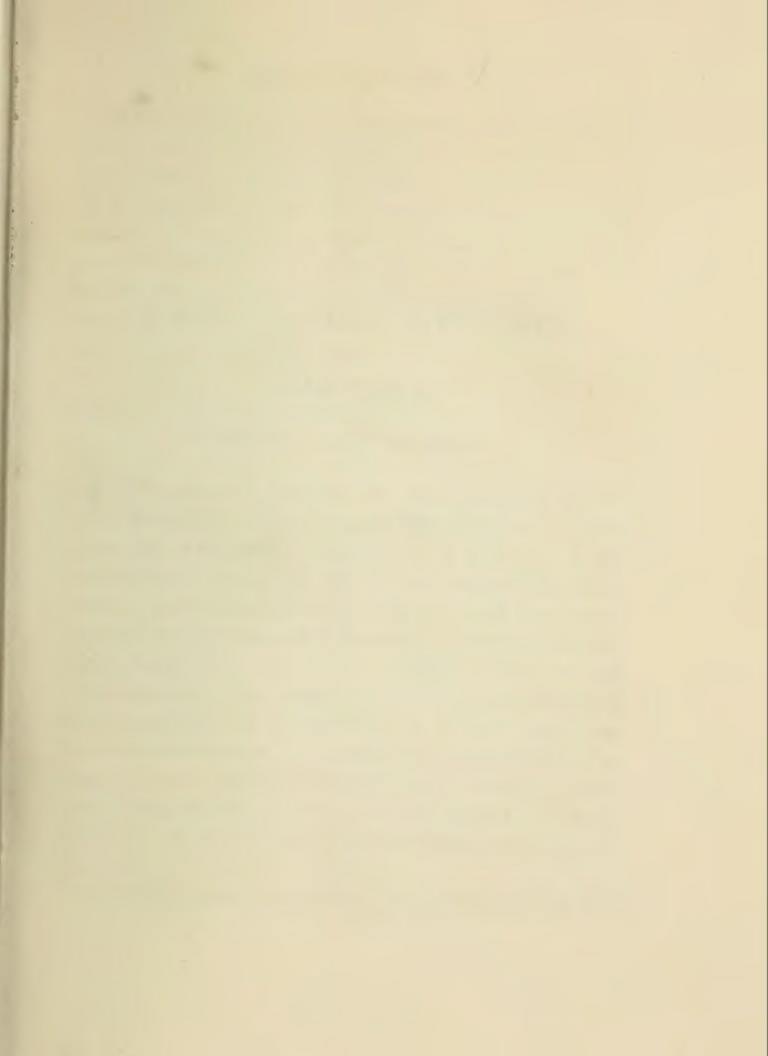
At first it seems unaccountable how cities of such wealth and importance could have been swept from the face of the earth. True, the pages of Livy inform us how ruthlessly the Romans dealt with the towns of their defeated enemies. We read of the wholesale massacres of their inhabitants, of their chief citizens dragged to Rome and beaten to death in the Forum and similar horrors, but as the halfbarbarous victors gradually absorbed the civilization of the vanguished, one would have expected Romanized towns to rise on the ruins, preserving the sites from oblivion, and in the case of the hill-towns that is what occurred. Why then were the cities on the plain abandoned to desolation? To explain this problem we must take into account the admirable system of drainage, by which the Etruscans rendered healthy and fertile regions which the scourge of malaria made uninhabitable while they were left undrained. The agrarian laws, which were part of the Etruscan religion, were admitted, even by their enemies, to be the most perfect the world had yet known. These laws fell into disuse with the overthrow of the Etruscan government, and the Romans put nothing of equal value in their place. agricultural population of the plains, ruined by the

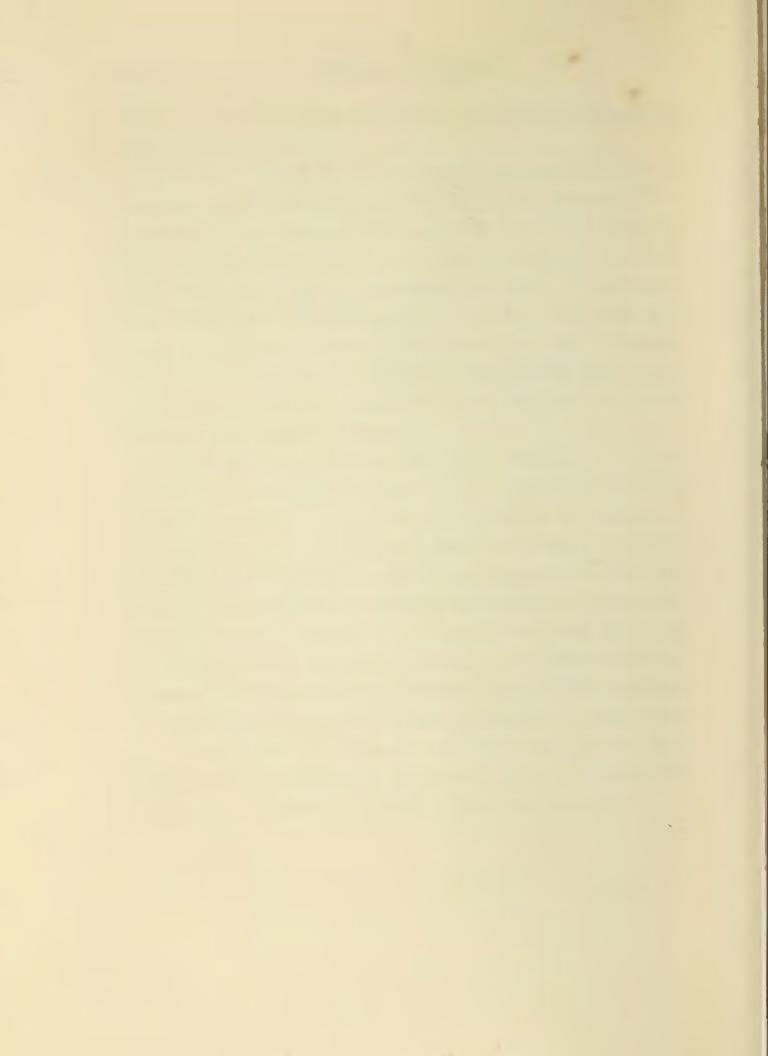
exactions of tax-gatherers and deprived of the support of laws framed for their especial benefit, were further enfeebled by malarial fevers. The land fell out of cultivation, and year by year the area of malarious swamp increased. This progressive waste went on all through Roman times. Remains of Roman villas are found scattered over Maremma, and we know the Campagna was studded with them, but passages in Latin authors tell us that already in the times of the first Emperors fever was creeping over the Campagna nearer and nearer to the city. When the hordes of barbarians broke over Italy, and Goths, Vandals, Huns and Lombards successively overran the land, they only achieved a downfall already prepared by the sapping of the vitality of the people. Long before Lucretius, in his great poem, had mourned the destruction of agriculture and the misery of the peasant, it only wanted the invasion of the barbarians to stamp out the dying embers of rustic prosperity. The words of Ferdinand Gregorovius may be applied to the conquest of Etruria. "Rome," he says, "with unparalleled military skill and no less unparalleled political genius, robbed and destroyed nations nobler than herself."

This may seem a hard saying, but all recent discoveries tend to show that for much that was admirable in Roman arts, customs and religion, she was indebted to Etruscans or Greeks, and she rewarded them by wiping them from the face of the earth as far as lay in her power.

When we look back to the centuries when Rome was merely a trading port on the Tiber, occupied by outposts of the various Italic peoples, we find that on the further bank of the river lay the fertile plains and rich cities of a perfectly organized and cultured people. The overthrow of this nation is told in the pages of Livy and other Roman historians, but the Etruscan side of the picture is a blank. So far we have only the man's account of the hunting of the lion, the lion's defence has been suppressed.

That the luxurious habits which invariably result from a high state of civilization were partly the cause of the defeat of the armies of Etruria by those of Rome may be conjectured; but we know by comparison of dates that, until the disasters caused by Gallic invasion, the Etruscans were able to preserve their frontier towards the Tiber intact and to keep the rising power of Rome in check. It was after the invasion of her northern province, and when the armies of the confederation were continually being employed in driving back the Gauls who swarmed in over the Alps, that the cities of the Campagna fell and the gradual conquest of Etruria proper commenced.





PART I—OLD ETRURIA

CHAPTER I

SKETCH OF ORIGINS

THE moment has not yet come to unravel the mystery of the origin of the Etruscan nation. That the civilization which we call Etruscan is associated with a people far in advance of the other tribes inhabiting the Italic peninsula and that their culture has definite and distinctive peculiarities is indisputable. But the work of tracing all the various affinities and characteristics to their fountain head is a weighty task, as yet only in the initial stages of its development. We can, however, indicate the main lines on which investigation is being pursued and follow as far as has been yet traced the path along which scholars and archaeologists are leading the way.

The Etruscan League or Confederation formed a

state which occupied at one time nearly the whole of Italy. Livy in his fifth book states that their influence extended from the Adriatic to the Mediterranean and northward to the foot of the Alps. The central district, which corresponds more or less to modern Tuscany and Umbria, was called Etruria proper, the provinces to the north and south, Etruria Circumpadana and Etruria Campaniana. There were twelve principal cities in each division, these cities were self-governing and elected their own Lucumon or Governor, but were joined in a defensive confederation to which the name of the Etruscan League was given.

When the inhabitants of Etruria first appear in history they had already attained a high state of civilization, which apparently had developed peaceably during many previous centuries.

A social life so complicated, a culture so refined and full of varied activity, could not have sprung into existence all at once, and we search with evergrowing interest among the vestiges of past ages for roots of the prosperity and artistic genius of the nation.

Their history, in common with that of all nations in their earliest years, consists at first of legends, among which germs of fact are hidden by an aftergrowth of fiction and misrepresentation.

The legendary lore of the Etruscans is rendered

the more obscure and difficult of elucidation through being handed down to us in the writings of Greek and Roman historians. Had the Etruscan language not perished, we should be in a much better position, for we should possess at any rate a portion of their records related by themselves, instead of having to depend on careless and, in some cases, hostile witnesses.

Nevertheless, as many of the later Latin writers, though citizens of Rome, dwelt in what was once Etruria, and were by race Etruscan, even when they forgot or disdained their extraction, much may be gathered from scraps of information scattered throughout their works; and these, corrected and tested by the scientific methods of the modern archaeologist, form a basis on which true conceptions of old Etruria can be founded.

We must always remember that ancient writers had a way of taking for granted that Greeks and Romans were the earliest civilized nations of Europe and ignored that vast prehellenic culture, the evidences of which are being brought to light in the excavations of Crete, Mycenae, Cyprus and elsewhere. Our present knowledge points towards the conclusion that a permeation of the various tribes inhabiting Italy was effected by a civilizing power, which grouped them into the confederation, known to us through Latin authors as the Etruscan League.

Numerous are the signs in the remains of Etruscan cities and cemeteries of a primitive people, existing for a long space side by side with a more cultured one, and preserving their own customs, which gradually became merged in those of the higher race. This is not the case where a bloody conquest has taken place, during which the original inhabitants are massacred or driven out. In this latter event it takes long centuries for the remnants of the conquered people to reassert themselves, if they ever succeed in doing so; their industries, their customs, and their arts are all stamped out and a new departure is made by the conquering race.

Writing about the cemeteries of Vetulonia in Maremma, where there is a perfect series of tombs from the early forms to those characteristic of the first period of acknowledged Etruscan culture, Professor Luigi Milani, head of the archaeological museum in Florence, says:—

"The greater part of these tombs are contemporary. The one type belongs to the earlier Keltic inhabitants living together and already fused with the Etruscans, the other are those of the patrician Etruscan race, proto-Greek and of Mediterranean and Aegean origin."

It is worthy of note that the subjects of the reliefs and paintings of the Etruscans are chiefly of a peaceful character. There are few of the battle

scenes, processions of enslaved populations, massacres or punishments of the vanquished which abound in Babylonia or other Asiatic peoples' sculptures. All the indications that we can extract from Etruscan art point to the gradual assumption of power by an already civilized race, who, first fortifying themselves in cities, which they founded after careful examination on sites chosen with rare and experienced judgment, spread their beneficent influence over the agricultural population and gathered them into a confederation for mutual defence, which became the famous Etruscan League. The Theocratic system which they established was doubtless the best suited to a primitive people, always easily impressed by sentiments of superstitious awe. In an early state of civilization a subject people must be either frightened into submission by massacre and cruelty or awed by supernatural pretensions. Of the former I see no trace in Etruscan tradition, but the latter held the whole nation in thrall.

Before going further I will briefly summarize the opinions held by Greek and Latin authors with regard to this people and mention the sources from which they drew their information, such as it was. The names by which the Etruscans were known in classical times were various. The Greeks called them Turreni or Tirseni, the Umbrians Tursci, the Romans Tusci or Etrusci, but we have it on the authority of several

ancient writers that the name they gave themselves was Ra-seni.

The first writer who tells us anything about them was Herodotus, who was born 484 B.C. He travelled much, visited Egypt and Italy and wrote a universal history. In his time Etruria was a flourishing state and its records were probably accessible. But the object of Herodotus was not to write a history of Etruria, he merely mentions the people incidentally when writing about Lydia, then an important state in Asia Minor; he says himself that he collects legends and traditions wherever he finds them and leaves the task of separating the strictly true from the legendary to others. I will give the passage entire and it will be seen that it presents the aspect of a popular tradition rather than a detailed history of facts1:- "The customs of the Lydians differ little from those of the Greeks....They are the first of all nations we know of that introduced the art of coining gold and silver: and they were the first retailers. The Lydians themselves say that the games which are now common to themselves and the Greeks were their invention: and they say they were invented about the time they sent a colony to Tyrrhenia....

"During the reign of Atys, son of Manes, King of Lydia, a great scarcity of corn prevailed in all Lydia,

¹ Herod. I. 94.

for some time the Lydians supported it with constancy: but when they saw the evil still continuing, they sought for remedies, and some desired one thing and some another; and at that time the games of dice, knucklebones, ball and other kinds of games, except draughts, were invented, for the Lydians do not claim the invention of this last, and having made these inventions to alleviate the famine, they employed them as follows: they used to play one whole day that they might not want food: and on the next day they ate and abstained from play: thus passed eighteen years, but when the evil did not abate their King divided the people into two parts and cast lots which should remain and which quit the country, and over that part whose lot it should be to stay he appointed himself King, and over that part which was to emigrate he appointed his son, whose name was Tyrrhenus. Those to whose lot it fell to leave their country went down to Smyrna, built ships, and, having put all their movables on board, set sail in search of food and land till, having passed by many nations, they reached the Ombrici where they built towns and dwell to this day. From being called Lydians they changed their name to one after the King's son, who led them out, and from him were called Tyrrhenii."

This account was accepted and repeated by most of the writers of antiquity, except Dionysius of

Halicarnassus, who objects that Lydians of his day (about 29 B.C.) had nothing in common with the Etruscans either in customs, religion or language, and that Xanthus, the Lydian historian, mentions no such famine or migration. Dionysius himself dedicated one book of his "Roman antiquities" to the Etruscans, but this book has been lost, so we do not know whether he had any theory to oppose to that of Herodotus. Meanwhile there are one or two remarks to be made on the legend as it stands. There is nothing improbable in the suggestion that a colony from Asia Minor settled in Italy in very early times, but the date of this migration, if it took place, is as yet impossible to fix. We learn from inscriptions found at Karnak that great emigrations of "people of the sea" took place in the reigns of Seti I, Memphtah I and Rameses III; that is, according to the chronology accepted by many Egyptologists, between the sixteenth and fourteenth centuries B.C.

At this period of movement and unrest the expedition from Smyrna, mentioned by Herodotus, may have taken place. A reason for the exodus may perhaps be found in the conquest of Lydia by the Khatti or Kheta, a tribe of Hittites, a fierce and bloodthirsty people. Dr Messersmith places their migration from Cappadocia about the fifteenth century B.C. (all these dates are, however, doubtful), and they doubtless drove out or massacred

the original inhabitants. The fact, noticed by Dionysius of Halicarnassus, that the Lydians of his day were so different from the Etruscans would thus be accounted for. Until, however, researches in Asia Minor have put us in possession of much more information about these early inhabitants, we can only give this suggestion as one for the adoption of which further evidence is required.

The assertion of Herodotus that the expedition was led by a prince of the name of Tyrrhenus, from whom the people took their name, is obviously one of those explanations formed from preconceived notions, which are false. The Greeks were apt to conclude that the names of people were taken from some early legendary hero or king. In the tragedy of *The Suppliants*, Aeschylus makes the King say:—

"I am named Pelasgus and bear rule over this land Whence, rightly named from me the sovereign, Pelasgian are they named."

On account of the Umbrian form of their name, Tursci, some writers have connected them with the Turshi or Turashi who made trouble in Egypt about 1234 B.C.

The links between early Etruscan culture and Egyptian can, however, be accounted for otherwise, as we shall see later.

Among writers of classical times who wrote about

Etruria and gave their views on Etruscan legend and history were Varro, Livy, Diodorus, Hellanicus of Lesbos, Strabo, Pliny the elder, and Tacitus, but unfortunately an adverse fate has pursued books dealing fully with the subject.

Whenever an author has dedicated an entire book to descriptions of Etruria and its people, that book has perished, and all that is left to us are some fragments quoted by other writers.

The most serious loss thus sustained is probably that of the history of Etruria by the Emperor Claudius. He knew the Etruscan language, and had been initiated by the priests into the "secret discipline" of the Etruscan religion. He also employed a number of scribes and investigators, and the work consisted of twenty books. Probably, had it survived, most of the problems over which we puzzle ourselves, not only in Etruscan, but early Roman history, would be solved. It is supposed to have perished when the libraries on the Palatine were burnt. The general sense of all the scattered references leads to the belief, held without serious contradiction until the beginning of the nineteenth century, that the people whom we call Etruscan came from the East about 1000 years B.C., or perhaps earlier, and starting from settlements in Central Italy, in the part afterwards known as Etruria proper (the modern Tuscany), extended their dominion over the greater part of Italy. They had arrived at the highest point in their civilization and power in the fourth century B.C., and by that time the earlier culture had completely blended and become identical with their own.

This theory began to be questioned by writers in the early and middle part of the nineteenth century. Niebuhr, Helbig and Mommsen upheld the opinion that the Etruscans entered Italy from the north. Vestiges found in the Rhaetian Alps gave colour to this view, and an Etruscan inscription found at Bosin-Trent told of the presence in Tyrol of Etruscan influences. As most of the remains were of somewhat rude workmanship it was assumed that they were of an earlier period than that of the Etruscan relics in Central Italy. Helbig, in the latter half of the nineteenth century, held that the great cemeteries at and near Bologna bore out, by their contents, the theory that Etruscan civilization originated north of the Apennines. The result of the excavations at Vetulonia and other places in the heart of Etruria proper has, however, weakened the force of these deductions; the art of the objects found in the tombs on these sites, and the forms of the tombs themselves, being similar to those at Bologna. The remains in the Rhaetian Alps, from which Niebuhr chiefly drew his conclusions, are now generally regarded as attributable to Etruscan fugitives, escaping from the Gallic invaders. When these conquering hosts descended into the valley of the Po, such of the inhabitants as escaped massacre fled into the mountains; some, no doubt, took refuge in the Apennines, but those whose dwellings were near the foot of the Rhaetian Alps would seek safety in their high valleys, where the barbarians would not think it worth while to pursue them. Thus separated from their nation, cut off from all sources of art and culture, they would deteriorate and their craftsmanship decay. The rudeness of the objects found in these parts may thus be explained as the result, not of primitive workmanship, but rather of a decadence brought about by those causes.

The vast learning which Niebuhr brought to bear on this and all other questions relating to Etruscan history, entitles his views to great respect, but at the period at which he wrote he had not before him much of the evidence which recent excavations have revealed to us. Nevertheless, even with his more limited means, he was too close and acute an observer to fail to notice and give their due value to the traces of pre-Etruscan civilization which have complicated the question of Etruscan origins. His opinion, that much which has been called Etruscan may be attributed to a people whom he calls Pelasgian, has an undoubted foundation of truth. Though the existence of such a nation is doubted by some

writers, the evidences of early culture, by whomsoever introduced, receives more and more confirmation from recent discoveries. The archaic art, which was the outcome of that early culture, and traces of which are found both in the early tombs of Vetulonia and Bologna, blends and merges into the definitely Etruscan, by such gradual and indefinable degrees, that it needs highly specialized insight to distinguish where the one ends and the other begins, or-it would be more correct to say-which influence was the stronger at a given time, for there is nothing so abrupt as an ending or beginning, to be observed anywhere. Intensely interesting as are the vestiges of the earliest culture, they cannot be allowed to take up too much room in a work dedicated to Etruscan remains; but a general idea of their importance is necessary, for without giving due importance to them no clear comprehension of things Etruscan can be formed. That the prehellenic culture, whose remains are turning up in such quantities in Crete, Cyprus and the mainland of Greece, is closely allied to, if not identical with, pre-Etruscan civilization in Italy, is now absolutely certain. The symbols of their religion, the technique of their metal work, the similarity of their customs, all point one way; and much that in earlier times was attributed to external influence, through trading intercourse, is now shown to have a deeper root. When we come

to study the mysterious religion, hidden in the shrines and temples of Etruria, the exquisite jewellery and the bronze and terra-cotta work found in their tombs, we shall be able to form more definite ideas of the extent and significance of their culture. A culture which had its roots in the very dawn of European civilization and blended with that which we call Etruscan.

In his book on the discoveries of Crete, p. 125, Mr Ronald Burrows says:—"Do Egypt, Knossos, Lemnos, Clusium, form a chain that takes us to the origin of that most mysterious of all peoples, the Etruscans? The tradition that they came from Asia Minor is as old as Herodotus, and the common element in Cilician name-formation Tarkum or Trokon—as it appears in Tarkumbrios or Trokondas—is strangely reminiscent of the House of Tarquin."

It is still more close in form to the Etruscan name *Tarchne*, of which Tarquin is only the Latin equivalent.

Mr Burrows continues:—"Was their settlement in Italy part of the general movement of the 'peoples of the sea,' that accompanied the break up of the Aegean civilization? And are the matched boxers on the Monkey tomb of Clusium and on the zoned vases of Bologna and South Austria not merely a reminiscence of Cretan work that has come up by trade routes but a survival from a common tradition?

How nearly the Etruscans were akin in race or language to the Aegean peoples that seem to have settled on the East Italian coast in Late Minoan III we cannot tell, but the head of the Adriatic may have been affected by both influences."

The theory of a descent from the north has been recently revived by some archaeologists, who have again called in question the remains of the Villanuovan civilization. The name of Villanuova is that of the estate of Count Gozzadini, where the important finds were made which Helbig quotes in support of his opinion on the northern origin of the Etruscans. The objects found differ substantially from those in the terramare or kitchen-midden heaps, under the villages built on piles, of the primitive inhabitants of Lombardy and the valley of the Po. The Villanuovans were more civilized and have affinities with Etruscan culture in their religious symbols, their pottery and metal work. Modestow concludes them to have been Umbrians, who afterwards descended to Umbria and settled there, where they were found by the Etruscans on their arrival in Italy. The resemblance between the two peoples and the fact that the Umbrians are alluded to by the Romans as allies rather than subjects of the Etruscans makes it possible there was kinship between them from the first. In the "Introduction to the history of Rome" Modestow gives reasons for believing that the inhabitants of the pile-villages or terramare who moved southwards in prehistoric times, leaving the mountainous district of Umbria on the east, down the valley of the Tiber and arriving near its mouth, were the progenitors of the Romans. The roughness and rudeness of this early people, shown by their implements and by the dirty and unwholesome habits of which the pile-villages are the evidence, living as the inhabitants did over rubbish heaps of the foulest description, would keep them apart from the more polished and cultivated Umbrians and Etruscans and make the foundation of those rough virtues of which we hear so much in the early history of the Roman republic. Whether this view is true or not, it leaves the question of Etruscan origins untouched. Were the Etruscans and Umbrians one people or two, and if two how explain many of their affinities, which seem to lie deeper than mere political and social contact? Two explanations are offered, one is that the Etruscans or rather the initiators of the Etruscan culture and civilization were a numerically small Patrician race who ruled by virtue of their superior science over the subjugated native peoples, whom they found on their arrival in Italy. A ruling caste of priests and lawgivers, according to this supposition, organized the League, gave Lucumons to the cities and bestowed on the aborigines their language, laws and religion. This band of immigrants is supposed

to have come by sea from the east, round the southern coast of Italy, and their first settlements to have been on the borders of Maremma at Caere, Tarquinii or Vetulonia. There are many arguments both for and against this solution. It is favoured by Professor Patroni, an eminent Italian archaeologist, in some of his writings. It explains a definite Oriental influence which comes into Etruscan art and culture and overlays the earlier manifestations of an already advanced civilization, without destroying or seriously interfering with that civilization. It has not however convinced the partizans of the northern derivation, nor those who see in the Umbrians and inhabitants of Campania ancestors of the Etruscans rather than separate peoples. A theory has been broached which advocates the view that there were three successive Etruscan immigrations. One arriving by land from the north, another by sea settling on the east coast and a third landing on the west or Mediterranean sea-board. This solves some problems, but it does not touch others: it admits a unity of race for the inhabitants, while explaining inequality of culture and divergencies caused by some long division and wandering, which ended in all the branches of the Etruscan stock reaching a common home at last. The Umbrians (according to this theory) would probably represent the earliest batch of immigrants arriving round the

head of the Adriatic and establishing themselves in the north-east of Italy; the other immigrants would reach their destination later and their exotic affinities be more pronounced. These affinities of craftsmanship and religion again open vistas into the remote past of Asia and Africa. The Egyptian rigidity of the early art, the Chaldaic symbols in the early tombs, the rock-hewn façades sculptured in the living rock, the domed tombs, the technique of jewellery and bronze work, and the religious and funereal rites, all furnish their quota of material for the study of the race, justly called by Modestow "the most mysterious of all peoples." The extent to which Professor Sergi's theory of a Mediterranean race may help towards a solution of the problem has yet to be proved; so far it has hardly been seriously investigated. He professes to find, by measurement and comparison of the skulls of the early inhabitants and of their descendants, evidence of a primitive African race, which peopled all the coasts of the Mediterranean and formed the basis of their population, mixing with other races but never becoming entirely overwhelmed. He attributes to this race a powerful vitality causing it to assert itself again and again after temporary eclipse by other races. Its chief characteristic, besides extraordinary vitality, is strong artistic instinct, which led it to perfection of artistic design and technique at a very early period. It was the root element from which Egyptian, Cretan, Iberian

and Etruscan spring and their affinities are thus explained by fundamental race peculiarities rather than by external superficial contact. The scientific value of Professor Sergi's researches can only be properly appreciated by experts, but the conclusions which follow, if they are proved to be correct, are intensely interesting and most important for the elucidation of Etruscan problems.

When we are able to read the multitude of inscriptions found in the cemeteries of Etruria a mine of information will be opened to us, but so far no Young or Champollion has been found to decipher them. This is the more tantalizing as the language, the laws, and the form of government, are the three great factors which sharply define the Etruscan national culture and cut it off from the surrounding people of the Mediterranean basin. In the symbols of their religion, the technique of their art and in many of their customs, links more or less close may be found with Greeks, Egyptians, Phoenicians and Umbrians, but the Etruscan language stands alone and their laws are distinctive and peculiar. Up to the present time no inscriptions in the Etruscan language have been found outside the sphere of Etruscan influence. The inscription at Bos-in-Trent may be ascribed, along with the other traces in the Tyrol, to the Etruscans who were chased from the valley of the Po by the Gauls.

It was thanks to a well-knit system of government, a fixed code of laws and a written language, that the Etruscans were enabled to take a place in Italy, so far in advance of any of the surrounding tribes, gradually to establish their supremacy over them and to develop a culture, the completeness of which is a perpetual cause of surprise and admiration to all who take the trouble to observe it attentively.

This civilization dominated Italy during a period which is generally estimated to have lasted from a thousand to twelve hundred years. The Etruscans were masters not only of the land but of the sea bordering their shores. They are spoken of by Greek and Latin writers as daring pirates, and poets sang of them as rulers of the sea in the time of the Argonauts. The small islands on the Tuscan coast belonged to them, they made settlements in Corsica and Sardinia and contested the possession of Sicily with the Phoenicians and Greeks.

The period of Etruscan history, for which we have documentary evidence in any quantity, begins when the rising power of Rome came into collision with the long established dominion of the League. Unfortunately, in the earlier part of this contest, fact is so blended with fiction as to discourage the most zealous searcher after truth. Religious sentiment and patriotic pride led the Roman historians to

record all sorts of fables side by side with the narrative of real events, leaving the task of disentangling the one from the other to the reader. Dr Owgan, in his preface to Livy, says it is easy to distinguish the elements of a really historical nature, such as statements about laws and other political institutions, from those of a merely poetical origin, but he goes on to say that independently of this it is possible to detect a political and patriotic bias. It is just this bias which is so frequent and is so disconcerting to meet in the history of the relations between Rome and Etruria, leading as it does to a network of contradiction almost impossible to disentangle.

Some authors have endeavoured to prove that Rome was originally an Etruscan city; this was when the Etruscan was regarded as the earliest civilization of Italy.

Fergusson in his history of architecture writes: "During the first two and a half centuries of her existence Rome was probably virtually an Etruscan city, wholly under Etruscan influence, and during that period we read of temples and palaces being built and of works of great magnitude being undertaken for the embellishment of the city; and we have now more remains of kingly than of consular Rome. After expelling her Kings and shaking off Etruscan influence she existed as a republic for five

hundred years, and during this long age of barbarism literature was almost unknown and not one monument has come down to our time, even by tradition, worthy of a city of her power and magnitude."

Fergusson writes, of course, from the point of view of the architect, and with regard to her architecture and engineering works he was possibly correct.

Vitruvius observes that the ancient sewers did not follow the course of the streets in his time, which would appear to be caused by the city having been rebuilt on a different plan after the burning by the Gauls. If then the early town was drained thus with vaulted sewers, portions of which have endured to our own times, who but the Etruscans could have been the engineers? None of the other early tribes had the necessary skill; while in all the ruins of the Etruscan cities an elaborate system of drainage can be traced.

The most reasonable conclusion that we can draw in the present state of our knowledge seems to be that after Rome's foundation as, possibly, a trading outpost on the Tiber for the various neighbouring tribes, a period of Etruscan influence set in, figured in early Roman history by the reigns of the Tarquins and Servius Tullius, during which most of the great architectural works of the earliest date, whose remains have endured to our own times, were executed.

There must have been a very persistent tradition of this early Etruscan influence on Rome to account for the fabulous narrative of Romulus marking out the site of his city with Etruscan ceremonies and consulting the augurs in the Etruscan manner. Only a deeply rooted and widely diffused tradition, impossible to ignore, would have induced writers whose patriotism was of so aggressive a type as that of Roman historians to admit that they owed anything to their defeated and despised enemies.

These Etruscan rulers were probably Lucumons or Governors, such as governed every Etruscan city. The family tomb of the Tarquins is at Caere where the name either in the Etruscan form [Tarchne] or the Latin Tarquin is repeated again and again. With regard to the Etruscan extraction of Servius Tullius some curious evidence has come to light. This King was, according to Roman history, the son of a slave, born and brought up in the palace of Tarquinius Priscus whom he succeeded. The truth of this legend was however contested by the Emperor Claudius in a speech delivered before the Senate in Rome and alluded to by Tacitus. The text of this speech which was in favour of giving certain rights to the inhabitants of Lyons was discovered in the seventeenth century; it is called the Lyons tablet and is in the museum of that town.

I have already mentioned that Claudius was

deeply steeped in Etruscan lore and here he states that Servius Tullius, sixth King of Rome, was not the son of a slave as was believed, but of an Etruscan lord named Mastarna; that he came to Rome with a friend called Celes Vibenna and settled on the Coelian Hill which was hence called the Hill of This example of Claudius' erudition has been very singularly confirmed by the discovery of a relief in a tomb at Vulci, in which a warrior whose name is written in Etruscan letters over him Macstrna is freeing a captive labelled in the same way Caile Vibinas. The legends of the Tarquins and Servius plainly indicate a struggle between the theocratic system of Etruscan rule and the growth of democratic institutions which ended in the driving out of Tarquinius Superbus and the establishment of a republic.

The gradual revolt of the descendant against the parent state is obscure and difficult to trace, for the same national pride which made Romans claim descent from gods and heroes and refuse to acknowledge any more probable ancestry, also led them to put back into the shadowy past institutions and customs which only came into existence when the development of the Roman state was already far advanced.

This independent and aggressive young Commonwealth found itself thus confronted by the ancient state, whose territory marched with their newly acquired territories on all sides. A life and death struggle began, which only ended when Etruria ruined and desolate lay at the feet of her captors.

During the early years of the Republic the conflict waxed and waned; sometimes the Romans, sometimes the Etruscans, were victorious; on the whole, the boundary of the Tiber remained the dividing line between the two states. But Etruria was doomed. The attacks of the Gauls on her northern frontiers drew off her armies in that direction and the Greeks were preying on her seaboard. That she made heroic efforts to defend herself we cannot doubt, for ungenerous as the Romans were to their fallen foes, we can read between the lines of their boasting narratives the desperate struggle of their victims.

The defeat of the allied fleets of the Etruscans and Carthaginians in 474 B.C. by Hiero King of Syracuse was a severe blow to the naval supremacy of Etruria.

A period of storm and stress then set in. The Gauls on the north and the Romans on the south and east harried the unhappy country. We read in Livy how the inhabitants of Veii asked for help from the other cities to defend themselves from the attacks of Rome. Veii was situated only twelve miles from Rome, her walls were nine miles round

and she was a greater city than the Rome of that epoch, confined as it was within the walls of Servius. Nevertheless the hardy and warlike Romans raided her territory and continually menaced her peace and prosperity. The Etruscan confederation, recognizing the danger of losing the Tiber frontier, held, according to their custom when affairs vital to the welfare of the whole nation were to be discussed, a great conference at Voltumna, at which delegates from all the chief Etruscan cities were present. The upshot of the deliberations was that the danger of invasion from the Gauls was so imminent, that no troops could be spared from the north, but young men were to be allowed to volunteer to assist the Veientines. The story of the ten years' siege of Veii is obviously fabulous in many of its details, as told by Livy and other historians; but while not recounting the true history of the siege, it very probably tells us a number of incidents which took place during the years immediately preceding the invasion of the Gauls under Brennus. Up to that time the border war went on with varying fortune between Rome, Veii, Falerii, and other Etruscan towns on the Campagna.

According to Roman tradition, Veii was taken by Camillus in 396 B.c. and many of the smaller cities in the neighbourhood fell with it. The story is confused and mixed with incredible legends,

such as that of the Etruscan augur who foretold the reduction of Veii after the Alban Lake should be drained, and the dramatic entry of Camillus and his army at the moment when the sacrifice was being offered in the arx of Veii, all obviously of that type of traditional history which takes old half-mythical tales and fits them into the framework of real events. The bare facts, stripped of these embellishments, show us Rome overcoming its hard pressed adversary, and sacking and razing to the ground the magnificent city whose temples and palaces rose on the horizon and tempted her enemies with the hope of incalculable booty. After the sack, the inhabitants who escaped massacre were driven away or sold into slavery and the site of one of the finest and most prosperous cities of the Campagna was left desolate, its ruins crumbled away and were overgrown by brushwood and rank grass, so that its very site was lost and the only inhabited place in its neighbourhood is a mean village called Isola Farnese. Such was the dread and hatred of the conquerors for the conquered, that they forbade anyone in future to take up their abode within its walls. They then laid waste the country round so that neither fruit nor vegetable remained. Retribution, however, was not long in coming to the city which had dealt so cruelly with its rival, for with the shortsightedness of those who allow their passions to guide their

policy, they did not perceive that they were opening their frontier to the Gallic invader. Hitherto the Etruscans had borne the brunt of the struggle, but about 390 B.C. Brennus who, after passing the Apennines was, according to the tradition, besieging the Etruscan city of Camars (later Clusium) suddenly broke up his camp and marched for Rome. Here he meted out the same measure that the Romans had served to Veii and, leaving the city in ashes, vanished from the scene. It is generally believed by archaeologists that the remains of Etruscan Rome perished in this havoc. Among the many inconsistencies of the account of the invasion of Brennus is that by which the Clusians are made to demand assistance from Rome, and the Roman priests and vestal virgins to take refuge from the Gauls at the Etruscan city of Caere. It is hardly likely, either that the Etruscans would ask help from an enemy who had ruthlessly destroyed one of their fairest cities, or that they would have afforded asylum to their priests and vestals. One is tempted to doubt whether their pride of conquest did not lead the Romans to place a part at least of the devastations of the Gauls to their own account. The apparently senseless prohibition of the re-population of Veii would thus be accounted for by the necessity for concentrating the survivors in the most defensible of the two towns in case of the return of the enemy.

The position of Rome with the Tiber guarding the N.W. frontier was obviously the best.

However this may have been, the date of the descent of the Gauls on Rome coincides with the end of the Etruscan domination. Individual cities preserved their independence, tracts of country remained under their old masters for many years, but the Etruscan League, that powerful confederation which had imposed its rule on the greater part of Italy, was shattered. The agony had begun which ended in the complete disappearance of the nation, the loss of its language and the decay of its arts and crafts.

One result of the breaking up of the confederation was the gradual neglect of those agricultural laws which had made fertile gardens of plains, which, that system withdrawn, fell back into a swampy wilderness, breeding the deadly malaria which decimated their miserable inhabitants.

By the middle of the third century B.C. Etruria was completely and finally subjected to Rome.

In the break-up of the old civilization there was a general decadence of the arts of civilized life and when they revived with the return of prosperity under Roman dominion, Greek influence was predominant. The genius of Etruria, crushed by the iron despotism of Rome, lay dormant, only to revive when the conqueror had been in his turn overcome

and trampled in the dust. The great political sagacity which aided the Roman armies so powerfully in their conquest of Europe was shown in the way they went to work in Etruria. The Etruscan League being a confederation of cities, each one managing its own affairs, uniting for common defence and dominating a tract of country which supplied it with the necessaries of existence, the obvious way to break up the nation was to ruin one by one the more powerful of these cities, to raze them to the ground, to forbid them to be rebuilt, to massacre the mass of the inhabitants and sell as slaves the survivors and then to plant a colony of Roman citizens on an adjoining site, which then became the Roman city, and to portion out the lands between these colonists and the great Patrician nobles in Rome. That this system eventually destroyed the agricultural prosperity of Italy did not affect the Romans, who were essentially a citizen people and who counted on their arms to provision their city from newly conquered lands. We have accounts of the taking by Rome of Veii, Tarquinii, Volsinii, Perusia, Volaterrae and others, which were dealt with in this manner, and reading them we comprehend the collapse and disappearance of the refined and cultured nation revealed by the remains in the tombs.

The new settlers with their ruder manners despised the artistic genius of the vanquished, the great manufactories of metal and earthenware were ruined and only revived in later times to make tasteless imitations of Greek originals. Only those utilitarian crafts which could be worked by an enslaved proletariat were encouraged by the conquerors. The Etruscans continued to make roads, which have never been surpassed, for the Roman invader, and though the exquisite finish of the Etruscan architectural work was lost, yet the massive solidity, which causes the heavy Roman buildings to be admired by those to whom lightness and grace are not essential qualities in architecture, was the result of perfect technical skill subsisting after the inspiring influence of the native artist was lost. If this was the fate of the towns, that of the country was no less disastrous. The great absentee landlords cultivated their vast estates by slave labour. The consequence was what might have been expected. We have in the poem of Lucretius a picture of the ruined agriculturalist and of the fertile land going back to desert and swamp, and we have only to look at the map of Italy to see that wide tracts, now devastated by malaria, supported populations numbered by millions under Etruscan This decay of the land continued and increased all through the middle ages and has been generally attributed to the depopulation and misery caused by the break-up of the Roman Empire, but we have reason to believe that it began during

Roman dominion after the conquest of Etruria. When the flower of the nation had perished, it is easy to understand how those who survived fell into degrading subjection. The masses became mere servile hirelings working for alien masters; those among the upper class who bowed their neck to the yoke and were allowed to retain a shadow of their former prosperity lived on in ignoble obscurity, deprived of political importance and having seen the centres of their artistic and intellectual life ruined and destroyed, they degenerated into those obese and lazy Etruscans spoken of with contempt by Roman writers.

No one who has observed the fine heads, resolute countenances and muscular, if thickset, figures of the Etruscans in the sculpture and paintings of their prime, can doubt that these sneering epithets were only applicable to those degenerate and servile descendants, whose heavy ungainly effigies on the later tombs show how complete was the decadence which subjection had brought about. When Rome, her struggle for existence as a separate nation over, and her constitution as a state consolidated, could allow her citizens the leisure needed for the cultivation of art and literature, the overwhelming influence of Greek thought and art wiped out even the memory of Etruscan culture. Henceforth it lay buried, only to be brought again to light after hundreds of years of oblivion.

CHAPTER II

RELIGION, LAWS AND LANGUAGE

TE have materials of various descriptions and unequal value for studying the religion of Etruria. In the religious symbols carved on the stone-work of the tombs, the statues of gods and goddesses, the reliefs of religious subjects, the fragments of friezes and pediments of temples, the votive offerings and objects of worship buried with the dead, there is a mass of material for comparative study capable of yielding certain and satisfying results. The very vastness of the quantity of these remains is, however, against speedy conclusions, and there still remain many points awaiting elucidation from the labour of scholars. Another source of information lies in the frequent allusions in Latin writers to the Etruscan religion and to the evidence which meets us continually of the identity of the early religion of Rome with that of Etruria.

The farther we go back the more resemblance is found in such fundamental beliefs as are shown in the symbols of the earliest worship and the ceremonies whose allegorical significance takes us back to the very dawn of civilization. This kinship is apart from the subjects taken bodily from Greek mythology, carved on the late Etruscan tombs and indicating that predominant Greek influence which permeated late Etruscan and Imperial Roman art.

It has been repeated again and again by writers of all ages that the Romans derived their religion from the Etruscans; it would be truer to say that Romans and Etruscans derived a great part of their religion from a common source. During the early years of Rome the two cults were alike, and it was only when Rome politically broke with the old Etruscan traditions and doing away with aristocratic monopolies founded republican institutions, after the fall of the kings, that the religion took on new forms, though to the very end of paganism the relics of the ancient faith remained hidden in sacred groves and symbolized in ceremonies which had lost their original meaning and become mere senseless parades or licentious orgies. Mr Cyril Bailey in his book on the religion of Rome writes:

"It has been said that the old Roman religion was one of cult and ritual without dogmas or belief. This was not in origin strictly true."

Mr Bailey is quite correct, it was only in later times that such a description could be given of it,

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when the faith, traditionally held to have been taught by Numa, became a mere superstition of the vulgar.

Frova writes in Il Rinnovamento:

"The works treating of the conceptions after death of the ancients have neglected the Etruscans, jumping from the Greeks to the Romans without taking into account the very characteristic part in the evolutions in question taken by the Etruscans, while the Romans, being less original, took from both Greeks and Etruscans. This lacuna depends partly on the want of literary sources but they can well be supplied by artistic ones. Art is almost the only source for the study of the life and religion of the Etruscan civilization. Studying the conception of death and the after life in antique art, I find that the Etruscans differ profoundly from the Greeks while they approach the East."

The symbols of their religion were introduced into every work of art produced by the Etruscans, as is also the case with other nations and religions, but in later ages the symbols became so mixed and conventionalized that their significance is often lost.

In early Etruscan art we find the symbolic signs carved or painted, embossed or incised on stone, plaster, alabaster, terra-cotta, bronze, gold and silver, in fact on every material and on every object used either for worship, ornament or daily use. As art

developed, the scenes represented in relief and frescoes give many indications of Etruscan religious beliefs.

The most ancient faith, the symbols show us, was very similar to that of the pre-hellenic people, who built the palace at Knossos and the remains of whose art discovered of late years has so changed the direction of archaeological researches. mundum or patera, a disk with raised centre, which is held in the hands of nearly all the male effigies on Etruscan tombs and which the bronze statue of an aruspex or sooth-sayer of Volterra also holds, is described by Professor Milani as the "most ancient symbol of the indivisible god, who contained within himself the germ of cosmic life, which is worshipped under this symbol in the Asiatic as well as in the Aegean religions." Nearly every Etruscan tomb contains this disk worked into the decoration of walls or sarcophagi, sometimes plain with merely the raised centre, often with rays like the sun, a cross, or writhing serpent-like figures covering its surface.

Another symbolical design which is frequently repeated on Etruscan reliefs is the altar or pillar between two rampant beasts, like that over the Lion gate at Mycenae.

At Bologna there is a carved relief of this description, in which the two animals resemble

calves, and in other cases the pillar in the centre of the relief might be the trunk of a tree.

Professor Milani in his interesting account of pre-hellenic religion¹ connects these representations with the worship of Kybele (Cybele). He says "Rhea-Kybele was worshipped as the goddess of creative force—queen of the mountains and foundress of cities." It was of course under this latter invocation that her symbol would be placed over the Lion gate at Mycenae and possibly over one of the gates of Felsina, the Etruscan Bologna. The fact that the pine-tree was consecrated to Kybele and the cow her sacred animal, explains the calves and tree-trunk in her symbol. In a very ancient bronze found at Perugia the rampant beasts have a female figure between them. This symbol was not unknown in Egypt; in Mycenaean tree and pillar cult, Mr Arthur Evans says that "The scheme of a sacred pillar between heraldically opposed animals is very frequent about the eighteenth dynasty in Egypt, under the form of two snakes and a Tot pillar."

Other symbolic decorations connecting Etruscan with primitive religions are the fish, fylfot, palm, volute and lotus, all frequently found in the earlier tombs. The religious ideas which seem to have been common to the early inhabitants of Egypt, Asia Minor, Greece and Italy, developed into various

¹ Studi e Materiali di Archeologia.

forms of Paganism, but through all the later mythologies we find, lurking in secluded temples and groves surrounded by mysterious rites, the worship of the elder gods. Their secret shrines were jealously guarded by priests who, by a system of sooth-saying, incantations and prophesies, captivated the imagination of the people, while they instructed their neophytes in some theosophical doctrines of which only very vague fragments have been handed down to our times. The "Secret discipline" of the Etruscans, into which boys were initiated by the priests, is frequently mentioned by Latin writers, and, long after the subjection of Etruria, Roman fathers sent their sons to receive initiation from Etruscan priests.

This initiation no doubt instructed the neophyte into the theology of which Varro speaks, when he says that besides that which is poetical and can be uttered in the theatres, there is another which treats of the nature of God and the universe and cannot be spoken of in public. Sinesius also says that the sages of Egypt amused the people with images in the vestibules of the temples, while they retired to the sanctuary and honoured with mystic dances certain coffers containing globes.

Whether the Romans derived their religion from Etruria or whether, as I have suggested, they already possessed its elements, derived from the same source,

from the earliest times, there can be no doubt that they looked to Etruria as their religious head and its priests as the hieratic chiefs of their worship. We have ample proof of this in the unanimous tradition that Rome was founded with Etruscan rites, and in the fact that all the ceremonies and insignia of authority were borrowed from Etruria. The matter-of-course way in which Livy and other historians relate the sending to Etruria for answers to portents from the Etruscan augurs, and the story of the flight of the Roman priests and vestal virgins to the Etruscan city of Caere even as late as the Gallic invasion, even if legendary, show the strength of the tradition.

The accounts of the enthronement of Numa, second of the legendary kings of Rome, relate that an augur conducted him to the Capitol, seated him on a stone with his face towards the south and then, standing at his left with veiled head, traced out the imaginary limits between east and west in which it was the custom to observe the signs of the heavens. Festus tells us, that even under the empire, the Etruscan ritual was followed when a town was to be founded, or a temple or altar consecrated. Thus we see that from the earliest to the latest times the Romans acknowledged the supremacy of the Etruscans in matters pertaining to religion.

There is evidence of an early centre of worship

in Umbria, and we know that this cult was not overthrown, but continued under Etruscan rule and was practised after the Roman conquest. The wonderful bronze tablets, called the Eugubine tables, which hang in the Palazzo del Pretorio at Gubbio, are the principal links we possess with this primeval cult. The tablets themselves are not of the highest antiquity; they are judged by M. Michel Bréal, who has written an interesting description of them, to belong to 200 B.C., a period when Latin was beginning to supersede Etruscan as the written language. He concludes this from the fact that the inscriptions engraved on two of the tables are in Latin characters, while the other five are in Etruscan. The language is neither Latin nor Etruscan, but is supposed to be the ancient Umbrian. There are seven tables measuring about 50 centimetres in length and 30 in breadth. Five of them are closely engraved all over on both sides, the remaining two have inscriptions only on one side. They are quite the most curious relics of antiquity I have ever beheld. They were discovered in the year 1444, in an underground chamber adorned by mosaics, in a vineyard close to the ruins of the Umbro-Roman theatre at Gubbio. So far as they have been deciphered, they consist of the rules of a college of priests, the Frater Attiediur, and the substance of a great part consists of exact directions for the service

of a god, whose name, Jove Grabovius, is repeated again and again. M. Bréal connects this priestly college with that of the Fratres Arvales of Rome, who were vowed to the service of the Dia-Dea, one of the primitive deities of Rome. The temple of Jove Apennino is near Gubbio, but does not appear to have been connected with the temple of Jove Grabovius, which was on Monte Iguvius, on whose flank Gubbio is built.

The Umbrians were brought under Etruscan rule in the earliest times, and always appear rather as the allies than the subjects of Etruria. They retained a certain independence and, as we see by the Eugubine tables, continued to use their own language, while employing the Etruscan written character. It is possible that they learnt the art of writing from the Etruscans.

Following the period when religious ideas were represented only by symbols, we find some curious representations of a mixed character, partly anthropomorphic, partly symbolic. Among these, may be reckoned a strange relief reproduced by Inghirami in his book on Etruscan monuments¹. Here a figure with veiled head is seated between two fishes. The veiled figure corresponds to the shrouded gods, seated figures with their heads swathed in drapery, who are found on many archaic monuments, and who belong

¹ Vol. I. p. 375, Plate XLVII.

to those primitive deities whose worship was hidden from the intrusion of the profane by secret and mysterious rites.

Another primitive deity was the two-faced god called by the Romans Janus. His temple was on the Etruscan side of the Tiber, on the hill which takes its name from him. Passeri is of opinion that this Janus is not the legendary god, who according to the vulgar opinion came to Italy with Saturn, but a great primitive deity, greater than Jove.

Janus and Apollo are often confused in a manner which suggests that both belonged to the symbolic period and were allegorical impersonations of the Sun.

Macrobius states that Janus was represented with the number 300 in one hand and that of 65 in the other, alluding to the days of the solar year.

Milani follows out this idea in his description of the symbolic figures on the little bronze ship found in the Tomba del Duca at Vetulonia.

The reproach cast by many writers against the Etruscan religion, that it was a gloomy collection of superstitions, seems singularly at variance with the gay and kindly nature of their art and the impression of a peaceful and prosperous social life, revealed by all existing remains. It appears more correct to assert that, while in common with all pagan religions there was a foundation of occult science, and sur-

viving rites of a weird nature, the Etruscans tempered the awe inspired by the mystery of primeval cults with a mass of graceful and humanizing fancies.

The scenes of festivity, of family and rural life, the flowers, birds and little gambolling animals, which adorn the walls of so many Etruscan tombs, speak of conceptions regarding death and the life after death which are anything but gloomy and frightful. The belief in an after life was certainly as strong in the Etruscans as in any nation of antiquity. That they also held some doctrine of future rewards and punishments seems apparent from the processions of Souls accompanied by attendant genii, of whom some are benevolent, assisting the departing soul in its passage from life to death with consoling gestures, while others are truculent monsters, menacing or striving to drag it away. The idea of death as the setting forth on a journey is very common. On an urn at Volterra a figure wrapped in a cloak, which covers his head and mouth, departs preceded by Charun and followed by a servant who carries a sack on his back. A relief from Bomarzo shows the deceased on horseback also wrapped in his cloak and playing on a musical instrument; Charun precedes him with his hammer and a woman follows carrying a box. On an urn at Florence a horseman takes leave of a man beside him, while another figure waits for him by a gate.

In other reliefs a group of friends or relations take leave of the departing horseman, and sometimes a woman throws herself before the horse or tries to catch the bridle as if she would arrest the departure. On one of the urns from Volterra a dying man lies on his bed, from which a woman runs with agitated gestures and outside a servant waits with a horse. Sometimes the horse is exchanged for a dolphin or a marine monster of some sort, and the dying man rides off on this steed. In a painting in a tomb near Orvieto a youth in a white cloak stands in a chariot holding the reins and a female figure with wings and the name Vanth written against her stands beside the horse, as if to attend the traveller on his way. In all the representations of processions, where the departing soul is attended by genii or demons, Charun appears as a hideous figure armed with a mallet, evidently representing the ugly and terrifying idea of death. He is not merely the boatman, the Chara of the Greeks; the Etruscans with their love of vivid portraiture give him the hammer with which to strike the fatal blow and the terrible aspect which death, at the fatal moment, presents even to the bravest and best prepared. addition to Charun two, or sometimes more, beings seem to contest the possession of the soul. Hideous creatures with beaks and claws hover round and even occasionally try to tear the soul from winged figures

of beneficent aspect, who with encouraging gestures seem to help the traveller on his way. The good genii are labelled Vanth and seem to fill the office of the guardian angels of Christian art. In descriptions of reliefs and frescoes, Charun is often alluded to as one of the bad genii or demons, but looking carefully at the representations and comparing them, it would appear that he is merely the conventional representation of death and as such accompanies the funeral procession, but takes no hand in either tormenting or encouraging the victims. There is also a figure with a torch, which he sometimes holds reversed, who is not either a demon or an angel, but seems merely to symbolize the extinction of life. He accompanies but does not supplant Charun and sometimes has two faces, one looking each way.

Taking into consideration the custom of burying with the deceased all the objects which he was accustomed to use in life, we are led to suppose that the Etruscans may have held the belief that the material body of man, living on in a mystic spiritualized essence, would be able to enjoy all material things transmuted in the same way.

Here Marco Polo offers us a suggestion linking such a belief with the strange superstitions of the interior of Asia. He tells us that a people, who preserved what he calls the most ancient religion, refused to eat fresh fruit or vegetables, believing

that until they were dead and dry they had sensation. From this to a belief in the essential similarity of all material bodies, whether animal or vegetable, does not seem a long step. The accusation that the Etruscans offered human sacrifices to the gods does not appear justified. The reliefs and paintings which have been supposed to represent it may as well refer to mythical legends as to rites still practised. accounts in Latin authors do not agree very well one with another, and most of the contemptuous notices of Etruscan belief date from a time when all faith in the gods was waning and religion regarded as a superstition of the vulgar. As an example of the want of concordance between accounts of the sacerdotal system, we read in Livy that the priests preceded the Etruscan armies in battle, crowned with serpents, shrieking with mad gestures. Dionysius on the contrary asserts that the priests indeed walked first, but carrying the terms of peace and offering their services as intermediaries for the prevention of hostilities.

When we turn to the Etruscan mythology, as it developed from primitive sources, we find a great number of gods and goddesses many of them identical in their attributes with those of Greece and Rome.

The Etruscan Pantheon possesses three great gods and goddesses who, under the names of Tina or Tinia, Thalna or Cupra and Menrva, are generally supposed

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to answer to the Roman deities Jupiter, Juno and Minerva.

All Etruscan temples ended in three divisions or cellae, in each of which a statue of one of these deities was adored. How far the Etruscan conception of their gods tallied with those attributed to them by the Romans we cannot know, but as I have already suggested the Etruscan belief appears to represent the early Roman ideals before the materialistic conceptions of declining faith undermined the popular religion.

Tina, like Jove, is the thunderer, the head and controller of those electrical phenomena which formed so large a part of the secret wisdom of the priests.

He has nothing in common with the irresponsible person whose caprices and infidelities were the theme of Greek and Latin poets' verse and the amusement of their readers. He looms through the mists of ages, a great primeval power, controlling the forces of nature which he looses on mankind or holds in check according to his will. Seneca tells us of the three kinds of thunderbolts wielded by Jove. The first was entirely under his own control and he threw it according to his own will and pleasure. The second, more powerful and fatal to mankind, he only wielded after consultation with the twelve councillor gods; but the last and mightiest of his weapons he was not

able to hurl until he had obtained the consent of those mysterious figures, the shrouded gods, who from the depths of their hidden retreats, their features for ever veiled from human eyes, were the supreme and ultimate arbiters of the destinies of men. The twelve councillors, whose consent was necessary before the second class of thunderbolts could be thrown, were a sort of celestial parliament of which six members were female and six male.

Though Tina is generally quoted as the chief god of the Etruscans, his position is not quite clearly defined and he has various rivals. One of these is the god Vertumnus, who was sometimes called the Etruscan Bacchus (Phuphlano), and was the god of wine and gardens; but his cult had probably an esoteric significance, which was unknown to such writers as mention him only as the jolly god of wine. We are also told of a great goddess Voltumna or Vertumna whose shrine was near Velznas (Orvieto), and was the site of the great congresses of the Etruscan League. Vertumnus and Vertumna were probably male and female incarnations of one deity, confused by later writers. On the whole the attributions given by Latin authors are unsatisfactory, as they wrote at a time when paganism was degenerate and had lost its grip of the primitive truths which seem to have been the common heritage of the great

¹ Varro de Re. Rust. I. 1.

religions of antiquity. At this period the fancies of the poets amused the upper classes, while the ignorant masses were sunk in gross superstitions. If the priests still possessed any fragments of primitive lore, they carefully concealed it from the bulk of mankind.

The sites of the temples in an Etruscan city were fixed, Vitruvius states, by the laws of ritual and had reference to the attributes of the gods to whom they were dedicated. Those of Venus, Vulcan and Mars were placed outside the city walls in order that the first should not contaminate the matrons and youths with the passion of lust, that the second should not endanger the city by fire, and the third not encourage frays among the citizens. Ceres also had her shrine outside the city in a solitary spot, where she could be reverenced with awe and solemnity. The temple of Mercury was on the contrary in the forum.

When an Etruscan city was founded, the confines were traced with a ploughshare, and three unploughed spaces were left where the gates were to be, for the ritual number of gates was three, while in the large cities more were often made but never less than three. On the highest spot within the area thus traced out another enclosure was made, where the arx or citadel was built and also the temples of gods whose sanctuaries might be within the city. The rites and ceremonies used in founding a city were in part adopted by the Romans and described by their

authors. Varro gives the words used in consecrating the temples of the gods:

"My temples and sacred places shall extend as far as I declare right according to the divine law. This old tree shall mark the left hand limit, that the right," and so on.

It was necessary that from this point the four quarters of the heavens should be visible, for when about to prophecy the aruspex first traced an imaginary enclosure in the sky, within which the omens were to be produced, and in order to do this he took his stand on the highest part of the arx, from which he could command the whole horizon.

In those Tuscan hill-towns, which were once Etruscan, we can easily recognize this arx, now either crowned by an old convent or made into a citadel and called the Rocca.

The custom of making votive offerings to the gods was one as dear to the Etruscans as to the Italian peasant of to-day. Accumulations of small bronze figures are found near all Etruscan sites, and fragments of masonry or sculpture show that some temple to god or goddess, or sacred well, to whose healing waters the people resorted, once existed there. There is indeed no need to use the past tense in some cases, for no doubt many Christian shrines rose on the site of a sacred place of the old religion.

These little bronze or terra-cotta images are to be seen by hundreds in every Etruscan museum. They are generally of archaic forms as if there was a traditional model for objects of this kind. They are in the form of little men, women and children according presumably to the sex and age of the offerer, and in the case of the healing wells the disease of the sufferer is often represented by some malformation of the little figure.

One of the largest finds of these offerings was made on Monte Falterona, a peak of the Apennines about 30 miles above Florence. There is a small lake high up on the mountain and this ran dry in a particularly fine season many years ago; a strange discovery was then made, for in its bottom were found a vast number of little bronze figures. These attracted the attention of the antiquarians of the time and many theories were mooted to account for their being found in such a place, and the conclusion was arrived at that it must have been a place of pilgrimage in pagan times, though all signs of such a shrine or temple near the lake have disappeared. A singular fact was, that among the bronze images and under the greater part of them were found a number of uprooted trees, the roots upwards, preserved by some quality in the water. This led to the supposition that a landslip had occurred in some long past age, which had carried a sacred grove to

the bottom of the lake and along with it all the offerings.

Sacred and mystic numbers played a great part in the science or secret doctrine of the priests. Twelve seems to have had a special importance; there were the twelve chief cities, twelve councillor gods, the cycle of 12,000 years for the life of the world, and 1,200 for the life of the nation. They had a year of twelve solar months, while the Greeks and many other nations of antiquity counted by lunar months. The Etruscan and early Egyptian calendars seem to have resembled each other. One of the astronomers of the Delta divided the year into twelve months of thirty days with a sacred period of five feast days at the end of the year. The Egyptians began their calendar on the day when Sirius rose at sunrise, i.e. 4241 B.C. Niebuhr describes the Etruscan manner of computing time and their system of cycles, which they called secular days and in which a nation might count its rise, prosperity and fall. Plutarch tells us that the Etruscan augurs announced the end of the secular day of their nation as about to occur at a certain date and that it tallied with the reverses which ended their dominion in Italy.

Augury or the science of divination filled a most important place in Etruscan religion. Nothing could be undertaken either in public or private life with-

out first consulting the augur. There is frequent mention in Roman history of messengers being sent to Etruria to consult the augurs on the meaning of portents or the chance of a successful termination of an undertaking. Modestow draws a parallel between the divination of the Chaldeans and the Etruscans. Cicero says the Etruscans came next to the Chaldeans in the science of divination. The bronze templum in the form of a liver found at Piacenza is similar to a clay one found in Chaldea and described by Alfred Boissier. Several methods of divination were practised, one was effected by consulting the entrails of animals, another by the flight of birds.

A passage in Vitruvius shows us a practical side to the science of augury. He tells us that the augurs examined the entrails of animals found on the site where it was proposed to build a city; if they were in a good state the site was declared healthy, if diseased, then it was considered unfit for the habitations of men. The same author tells of a remedy for enlarged spleen which was found out by observing that certain cattle in the island of Crete had abnormally small and dried up spleens. They were observed and seen to eat a certain plant, and this was experimented with and finally became a recognized remedy for enlarged spleen. The examination of entrails thus appears rather as a branch of the medical science of the time than as a mere

adjunct of sorcery. There is nothing new in the identity of priest and doctor in past ages, but we seem to see its working out more clearly than usual in Etruria.

In addition to, or in connection with, the science of augury the priestly governors of Etruria had another fund of secret knowledge, by which they inspired awe and respect. This was the so-called science of thunder which Latin authors tell us was part of the Secret Discipline taught by the priests. The Secret Discipline was a system of initiation or instruction given to boys by the priests. The Emperor Claudius was an initiate, which makes the loss of his books on Etruria the more unfortunate. What the whole course of initiation was we do not know; probably it varied according to the position and capacity of the learner and the will of the priests. They would not be likely to give away secrets by which they maintained their supremacy over the crowd. The initiation of Romans, of which we read, was probably perfunctory, a sort of finish to the education of a gentleman, but Claudius was a student and even in the then decadent state of Etruscan religion and civilization he could not have failed to gain much interesting information by his intercourse with the priests. The science of thunder possibly included some knowledge of electricity which the initiates used chiefly to awe and impress

the vulgar. The mysteries of the Greek and Egyptian priests had probably the same origin as those of the Etruscans, derived, so far as we know, from the far East. It is curious to note the assertion of Marco Polo that the priests of Tibet were credited with the power to raise by their spells tempests accompanied by thunder and lightning.

Laws. The government of Etruria, being a theocracy which combined the civil and religious functions in one, these mysteries served, if they did nothing else, to consolidate the power of the rulers by raising their prestige in the eyes of the people. The laws by which these priestly governors ruled were called the Laws of Tages and were contained in the Books of Ritual that were jealously guarded in the temples. No fragment of them survives, unless the odd pages of a book in the Etruscan language found wrapped round an Egyptian mummy and now in the Museum of Agram should turn out to be a portion of a Book of Ritual. We know however something of the laws from the mention of them in Greek and Latin authors. Being considered of divine origin they were binding on the people as part of their religion. The legend relates that they were given to the nation by a wonderful boy named Tages who sprang from a furrow which a husbandman was ploughing near Tarquinii. He dictated these laws to a nymph named Bigoë by whom they were written down.

They were the foundation of Etruscan prosperity, containing a system of agricultural legislation which, as long as it was adhered to, made Etruria a garden of fertility, utilised the least promising sites, rendered marshes healthy and overcame the forces of nature.

The urban administration under these Laws seems to have been equally conducive to the prosperity of the nation. Each city was ruled by a Lucumon or governor who combined the offices of civil and ecclesiastical ruler. The office was elective as were all the official positions in Etruria. The basis of the franchise is generally stated to have been aristocratic but Dionysius alludes to a popular assembly held at Tarquinii. In the management of local affairs each city was self-governing, but to consider affairs affecting the League as a whole, a solemn conclave was held at the shrine of the goddess Voltumna or Vertumna near Orvieto (Velznas), and on these occasions one of the Lucumones was chosen Pontiff and presided over the deliberations.

Of the three provinces into which Etruria was divided, it was Etruria proper which occupied the middle of the peninsula and which existed the longest. The Gauls in the north and the Greeks in the south made successful inroads into Etruria Circumpadana and Etruria Campaniana, long before Rome began her attacks upon the heart of the nation.

Each province contained twelve cities, but no complete record has come down to us of the names of those of the northern and southern provinces. We know that in the north, Felsina, Melpo, Mantua, Ravenna, Spina, Cupra and Adria were important towns. Some of the largest and most interesting cemeteries have been unearthed near and at Bologna. Mantua the birthplace of Virgil is named by Latin writers as a great Etruscan city and Adria, which is now some distance inland, owing to the silting up of the Po, was an Etruscan seaport, flourishing enough to give its name to the Adriatic sea.

In the southern province Capua, Anzio, Nola and perhaps Salerno and Sorrento were Etruscan towns and many archaeologists believe that Pompeii and Herculaneum were originally the same. An Etruscan column built into a wall of Pompeii is a testimony in support of this opinion.

The names of a number of cities in Campania are given by Ettore Pais in his book on ancient Italy, as occurring on coins of the fourth century B.C. and entirely disappearing in the following century. Among these are Alipha, Phistelia, Celliba, Hydria and Irthne.

The names of the twelve cities of Etruria proper vary slightly in different authors; Micali and Jules Martha suggest that certain cities may have risen or fallen in importance at different epochs. The following list gives the generally accepted names, in the Etruscan, Latin and modern Italian versions.

NAMES OF CITIES IN ETRURIA PROPER

	Etruscan	Latin	Italian
1.	Tarchne	Tarquinii	Tarquinia—Corneto
2.	Veii	Veii	Veio—Isola Farnese
3.	Velz	Volsinii	Orvieto—Bolsena
4.	Vatl	Vetulonia	Colonna
5.	Perusia	Perusia	Perugia
6.	Cere	Caere	Ceri—Cervetri
7.	Veteres	Falerii	Faleria—Cività Castellana
8.	Curt	Cortona	Cortona
9.	Camars	Clusium	Chiusi
10.	Velathri	Volaterrae	Volterra
11.	Arreti	Arretium	Arezzo
12.	Rusellii	Rusellae	Ruselli

The spelling of Etruscan names varies, especially in the matter of vowels, which are omitted or changed in accordance with rules, which our ignorance of the language does not permit us to understand. Thus on coins or inscriptions, Vetulonia is spelt indifferently, Vatl, Vetl, Vetluma and Vetulu.

Cere has a fifth name neither Etruscan, Latin nor Italian. It is said to have been called Agylle by its founders, before its conquest by the Etruscans. Orvieto is the modern representative of the Etruscan town of Velz; Bolsena is now identified with Volsinii, the town built by the banished inhabitants of Velz after the Roman conquest. This change of site also

happened at Veteres, where Cività Castellana occupies the site of the Etruscan city and Faleria of the Romanized town. In the case of abandoned sites such as Veii, Tarquinii and Ruselli, an Italianized version of the Latin name is now used, Veio, Tarquinia and Ruselli. In the above list, I add the name of the village or town which sprang up in the Middle Ages, just outside the ancient walls of the Etruscan or Roman town.

Language. We have now come to the consideration of the language, which is the hardest nut the Etruscan student has yet to crack. There is only one undeniable statement to be made about it, and that is that so far it has baffled philologists.

Any day, however, the great discovery may be made which will set at rest so many hitherto unanswered questions. That the problem has not been already solved, does not prove that many and determined efforts have not been made.

Philologists of many countries have tried, by all known tests, to interpret the thousands of inscriptions which are open to our inspection. A certain measure of success has attended their endeavours, for by comparison of one epitaph with another and especially by comparing the few bi-lingual ones in existence, it has become possible to translate such words as son—slave—freedman—and to distinguish feminine terminations, and plurals. These solitary words and

signs, however, are not sufficient to give us the grammatical formation of the language or to furnish indications which might connect it with any of the known great families of language.

One long bi-lingual inscription would do this; unfortunately those which have come to hand so far are of the baldest conventional type of epitaph. The two languages found in juxtaposition are Latin and I am not aware that any inscriptions Etruscan. with Greek as an alternative language have yet been found. Perhaps when more excavations have been made in Campania, along the boundary, where Magna Grecia and Etruria came in contact, some such may be discovered. The most important find of late years has been the writing on a piece of linen wrapped round an Egyptian mummy, which is now in the Museum of Agram. This writing is in the Etruscan language and has been at present identified by scholars as part of a Book of Ritual. Names of gods occur in it and other isolated words can be translated, but the sense of the whole still defies interpretation. We need not begin to despair, however; every day new material is turning up, longer inscriptions and more of them are found, so that a word is added here and another there to the vocabulary we already possess. We are indebted to coins, of which hundreds of thousands are dug up in every Etruscan city and tomb, for the names of towns and deities;

these are generally abbreviated owing to exiguity of space but the capital letters give the necessary clue.

Among those whose labours in this field during the last century attracted most attention were Corssen, Deecke and Pauli, but their conclusions were vitiated by preconceived notions. assumed that Etruscan was a sister language to Latin, and on the strength of a similarity in some words, wrote a book Die Sprache der Etrusker in this sense. Deecke exposed his fallacies, but neither he nor Pauli got on the right track, which was shown by the fact that though they agreed in their theories as to the construction of the language, when they came to translate existing inscriptions they interpreted them differently. The Eugubine tables, which I have already mentioned as hanging in the Palazzo del Pretorio at Gubbio in Umbria, raised the expectations of scholars, but though in the Etruscan character they prove to be another language, which we may naturally conclude to be Umbrian, since Latin writers tell us that the Umbrians preserved their own language while under the domination of the Etruscans.

The most important inscription so far known is one at Perugia engraved on a cippus, containing twenty-four lines on one side and twenty-one on the other.

Bi-linguals have been found at Chiusi, Tarquinii

and Perugia, but they are merely short epitaphs, which reveal but few variations of words or style. The following is an example:—

VL ALPHNINUVICAINAL C. Alfius A. F. Camina natus.

The Etruscan alphabet resembles archaic Greek. There were a number of competing signs in existence in the Mediterranean from very early times, the Greek and Etruscan alphabets were a selection from these—a peculiarity of the Etruscan writing is, that it is to be read from right to left.

The numerals are what we call Roman, and are not peculiar to any nation; they are even found carved on the stones of ruined cities in central America, being simply an arrangement of lines. We know the Etruscan names of numbers up to six, through their being written on the sides of some dice found in a tomb at Vulci. They are Mach, Thu, Zal, Huth, Ki, Sa. The only drawback to this discovery is, that we do not know at which end to begin to count, Mach may be one or six and so on.

It is singular that the name Ra-sena, which Dionysius tells us was that by which the Etruscans called themselves, has been found on no inscription. I do not know of any inscriptions in early tombs in any language but Etruscan. The explanation may

be that until the arrival of the Etruscans there was no written language, and the native dialects, if they continued to be spoken, were not committed to writing. We have seen by the evidence of the Eugubine tables that the Umbrians, while preserving their language, wrote it in Etruscan characters, but this does not seem to have been the case in Etruria proper. If, as is believed by some archaeologists, the Etruscan is the original stock and the various Italic dialects with affinities to the Latin, varieties of the language of Latin immigrants, then these difficulties disappear, but so far the explanations which are suggested of linguistic difficulties do not accord with those offered by the explorers of other antiquities. Sometimes it seems as if the solution of the various problems was almost within our grasp, when some contradictory evidence is brought forward and all falls back into uncertainty. Only the discovery of a right key to the language can clear up these discrepancies. Until within comparatively recent times too much could not be expected even from this, as epitaphs, though telling something of the social identity of historic personalities, are dry records, but the cippus of Perugia promises more than this, and the leaf of the Book of Ritual of Agram would be the source of priceless revelations. An inscription was discovered in the island of Lemnos by Cousin and Durrback in 1885 at the village of Kaminia, inscribed on both sides of a block of pietragialla measuring ninety-five centimetres by forty. Its likeness to Etruscan has been recognized by all students of the language, but it has not so far afforded any help in the interpretation of Etruscan inscriptions, and is principally interesting in its bearing on the question of Etruscan origins.

CHAPTER III

SEPULCHRES

THE study of Etruscan antiquity has been called a study of the graveyard and the tomb, but not on that account need we fear that it must be gloomy and depressing. On the contrary the Etruscan idea of death seems to have been a cheerful one. They placed their dead in chambers made as comfortable and as like human habitations as circumstances would permit, and surrounded them with every object of use or luxury which they could have needed when in life. It is true that painted or sculptured on some part of the sepulchre we often find a hideous gorgonlike face or a truculent demon armed with a club or a pitchfork, but these conventional symbols of their religion are counterbalanced and outnumbered by the domestic scenes, and the representations of feasts, sports and amusements with which the walls of the tombs are frescoed. The effigies of the dead which repose on the sarcophagi instead of lying inert and lifeless as on more modern tombs are generally represented alive, half-reclining on one elbow, in the

attitude of oriental and ancient peoples when at meals, with countenances full of alert and lively expression; they are clad in richly embroidered garments, adorned with jewels and wear wreaths on their heads. The males hold the sacrificial patera or mundum in their hands, the females generally a mirror.

The belief of the Etruscans in an after life, or as it would be more correctly expressed, in the continuance of life but little changed by the accident of death, meets us at every turn and is evident in each detail of the arrangement of their sepulchres. The exact significance of these details it is difficult to determine; whether it was believed that the soul returned to enjoy the material things placed in the tomb, whether these objects were themselves supposed to possess a mystic or spiritual essence corresponding to that of the human soul, or whether they were simply taken as symbols of the joys of heaven, we cannot decide without a full study of the Etruscan religion and its connection with the mysterious symbolism of the religions of the East. It is with the practical and popular side of this fundamental idea, that we are confronted in the tombs of the defunct citizens of Etruria, and we may surmise that here as elsewhere, one or other conception obtained credence according to the degree of cultivation or religious elevation of the minds of the survivors.

Etruscan cemeteries were always situated outside

the cities; there is no instance of tombs being found within the walls. The tombs are also subterranean, either hewn in the rock or burrowed in hill-sides and lined with masonry, or, if on level ground, covered with a mound or tumulus. Tombs resembling that of Cecilia Metella on the Appian Way belong to a later period.

When we speak of the richly decorated tombs of the Etruscans, we allude to those which mark the arrival of the nation at a high degree of culture. Nearly all the cemeteries hitherto excavated contain a number of tombs of a much more primitive form. We have, in fact, a chronological series extending over many centuries and advancing from the simplest hole in the ground, to the artistic and highly ornamented splendours of the Volumni or the Tarquinii.

Well-Tombs. There are three distinct types of tomb, which correspond to successive epochs of civilization. The first is the primitive tomba à pozzo, as they are called in Italian, which I will call well-tombs, "pozzo" meaning a well or well-like hole. These, as their name indicates, are merely holes in the ground lined inside with masonry; they have a smaller recess at the bottom, in which the urn with the ashes of the dead was placed, and this was covered by a flat stone. These primitive tombs are found throughout Etruria. They are also found in Rome. Middleton, in his History of Rome, writes: "On the Esquiline,

tombs have been brought to light of the most primitive construction, dating probably from a much more remote period than the time traditionally given as that of the foundation of Rome. Some are of that primitive subterranean sort to which access is given like that of a well."

These tombs cannot properly be called Etruscan, as they belong to an earlier type of civilization, but the people who made them appear to have existed for a long time under Etruscan rule, continuing to use their own funeral customs. It is not necessary to enter fully into the subject in this chapter, as I am here only describing the contents of the cemeteries, and undoubtedly the well-tomb is largely represented in every, or nearly every, Etruscan necropolis.

Graves. The next type of tomb is the tomba à fossa, which we may call simply grave, as "fossa" means a ditch or long shaped hole in the ground. Their size is from seven to eight feet long, three to four feet wide, and seven to nine feet deep. The body is found sometimes burnt as in the well-tombs, sometimes buried entire. The two modes of interment were contemporaneous during a long period.

Corridor Tombs. The third type is that of the chamber or corridor tomb; this form, improved and elaborated as the civilization of the nation advanced, is that generally meant when an Etruscan tomb is alluded to, for in them we find the examples of an art and culture from which all primitive rudeness

had finally disappeared, and an artistic influence which stamped itself upon every detail of their construction and contents. The most common form of these tombs is that of a chamber, off which others open; sometimes a central pillar seems to support the roof, but does not really do so, as both are quarried out of the solid rock, in other cases the roof is carved to imitate beams; when the walls are formed of masonry, it is generally covered with a coat of cement on which is painted, in fresco, an endless variety of scenes from the domestic, social and religious life of the nation. In many, if not most cases, these tombs are obviously imitations of the houses of the Etruscans as described by Vitruvius and other Latin writers.

Tumuli. The tumuli which mark the site of those tombs which were not hewn on the rocky faces of cliffs or tunnelled in hill-sides, were mounds of earth surmounting a circle of stones, within which the sepulchre was made; sometimes the earth has been removed in the course of tilling the ground and the stone circle discovered. The Cucumella at Vulci, the Vaccareccia at Veii and the Pietrera at Vetulonia are specimens of this class of tomb.

It is supposed that the summit of the tumulus was crowned by one of those huge cone-like stones of which numbers are found in early cemeteries; some of these have Etruscan inscriptions roughly carved on them, some are wholly unadorned. Various suggestions as to their use have been made, but Milani (Studi e Materiale) gives reasons for concluding that they were the culminating point and, as it were, the seal of the sepulchral tumulus.

Sculptured Façades. When the tombs are excavated in the sides of hills and cliffs advantage has been taken of the natural features of the soil and in many instances, notably at Bieda, Castel d'Asso and Norchia, imposing façades, sculptured in the living rock, mark the entrance to the resting places of the dead. The doorways are often formed of three huge stones, two upright and slightly inclining towards each other, as we see in Egyptian and other very early architecture, and one across the top. The doors are formed of two solid slabs of stone working on pivots, formed by projections on their upper and lower edges, fitting into sockets in the threshold and architrave.

With the development of art, the entrances became more elaborate, sculptured cornices and columns adorned the doorways and arcades led to the inner chamber. The cemeteries are often laid out on the plan of a city, with streets, open squares, walls and gates, so that while the tomb of each individual Etruscan is a reproduction of the house which he inhabited when alive, the graveyard of the citizens is an imitation of their native town.

Urns. In the early tombs the ashes of the dead were deposited in urns, called in Italian, Ziri. These were of various forms, a common one that of a huge earthenware jar with, as a cover, an inverted saucer, and decorated by patterns of dots and lines scratched on its surface. Nearly every cemetery has, however, some peculiar form of urn. Those found at Chiusi (the Etruscan Camars) for example, have each a sort of stopper in the form of a head with a quaintly ugly face, and the neck fits into the opening of the jar as into a socket, reminding one of those Chinese mandarin figures of porcelain with wagging heads and protruding tongues, in old-fashioned drawingrooms, which were the joy of our childhood. These Chiusi jars or urns have short straight arms which protrude from sockets on either side and give the whole an irresistibly comic effect. They are generally called canopës, a name given to similar urns found in Egypt.

Another form is that of the hut urn, an imitation of the dwelling of primitive man, reminding one of the hut of Romulus on the Palatine described by ancient authors.

The interiors of the tombs are reproductions on a small scale of Etruscan daily life. Pictures, statuary, household furniture, domestic utensils, money, weapons, ornaments, priestly vestments, personal jewelry and toilet accessories, are all found confined in the narrow limits of the last restingplaces of the dead. Could we restore them to their first use and see them in due perspective around their owner, we should not need written testimony to tell us what manner of man he was.

It is needless to state that comparatively few of these treasure-houses of antiquity have come down to us intact; most have been rifled more than once. The earliest desecrators seized the more valuable articles of jewelry and utensils or arms of silver and gold, but the common articles of household or personal use they left, as not being worth the trouble of carrying away. Thus in many tombs the earthenware vases and amphorae are found thrown down and broken as if in a hasty search for treasure. During the early days of Roman domination it is probable that the graves were not violated officially, for the common origin of their religion would make the Romans respect the Etruscan dead, but the abandonment of the sites of so many Etruscan towns would leave the field open for those secret grave-robbers who have not feared to rob the dead in all ages. When the worship of the gods decayed and scepticism became fashionable in Rome, greed triumphed over religious awe and already in the time of Julius Caesar the painted vases, which had become valuable, were sought and taken wherever they were to be found. When the hordes of bar-

barians devastated Italy, the cemeteries did not escape, and during the middle ages they were continually pillaged, until gradually their sites were overgrown and forgotten and they were left in peace almost until our own days. After all these vicissitudes, it may seem surprising that they should still yield us so rich a material for the study of the past, but we must remember that those common objects of daily use, those artistically worthless effigies and reliefs and those irremovable frescoes which are still found in such numbers, were not regarded as valuable by contemporaries or even by medieval thieves, while to us they are even more useful and suggestive, as means for reconstructing the life and times of those ages, than the most exquisite works of the goldsmith or the sculptor. In the virgin tombs of Vetulonia, Vulci, Caere and others, we obtain a sufficient number of the more precious objects to assure us of the height and perfection of Etruscan art and culture, but it is chiefly among the humbler objects that we find those priceless indications which initiate us into the private and public life of the citizen of Etruria.

A more dangerous class of plunderers were those who in the earlier years of the re-discovery of Etruscan sites excavated, without archaeological knowledge or interest, solely for what they could gain by the sale of the objects found. In these cases tombs were hastily stripped of their contents and then left exposed to the inclemency of the weather and the depredations either of the animals or the labourers of the fields. Thus any remnants of painting or sculpture were quickly destroyed and frequently earth was thrown over the whole and the site lost. Meantime the contents were scattered broadcast in museums, or fell into private hands, and priceless links in the history of the past were broken for ever; for it is by comparing objects thus recovered with the place in which they were found, and the other relics among which they lay, that all the soundest deductions as to the origin of Etruscan arts have been drawn.

It is heart-rending to the student to read of the way in which Dennis found excavations being carried on at Veii and Vulci in the years between 1842 and 1847. Such wholesale and wanton destruction as was meted out to these unfortunate cemeteries, would horrify the least instructed peasant of to-day, who has learnt by observation at least, that all "roba antica," even that which seems to him most rubbishy, has its worth and must be treated with respect.

Of Veii, Dennis writes: "The greater part of the land belongs to the Queen of Sardinia" (the Queen of Sardinia sounds strangely to us to-day) "who lets it out in the season to excavators, most of them dealers in antiquities in Rome; but as lucre is their sole object they are content to rifle the tombs of everything convertible into cash and cover them in immediately with earth¹."

The same vandalistic treatment is pursued at Vulci; here, I again quote Dennis: "We found them on the point of opening a tomb. The roof, as is often the case in this light friable tufo, had fallen in, and the tomb was filled with earth, out of which the articles it contained had to be dug in detail. This is a process requiring great care and tenderness, little of which, however, was here used, for it was seen by the first objects brought to light that nothing of value was to be expected. Coarse pottery of unfigured and even of unvarnished ware and a variety of small articles in black clay, were its only produce: but our astonishment was only equalled by our indignation when we saw the labourers dash them to the ground and crush them beneath their feet. In vain I pleaded to save some from destruction, for, though of no marketable worth they were often of curious and elegant forms, and valuable as relics of the olden time not to be replaced. but no, it was all 'roba di sciocchezza,' 'foolish stuff,' the capo was inexorable, his orders were to destroy immediately whatever was of no pecuniary value and he would not allow me to carry away one

¹ Cities and Cemeteries of Etruria, p. 119.

of these relics which he so despised." It is lamentable that excavations should ever have been carried on in such a spirit. These wreckers were employed by the Princess of Cannino, widow of Lucien Bonaparte, who, one would think, ought to have known better.

Archaic painted tombs at Veii. It is consoling to turn from this record of destruction to the account of the archaic tomb uncovered at Veii by the Cavaliere Campana, which he had the good taste to leave exactly in the state in which it was found, merely securing its safety by replacing its broken door by a new one. At the time Dennis visited the cemetery, about 1845, it was still in this condition, so interesting to the archaeologist and antiquarian. Unfortunately its contents have now been removed but it remains accessible, and is the only tomb in that vast necropolis which it is possible to visit and examine. It is a good specimen of the early painted tomb. To approach it one must climb the hill-side facing the cliff once crowned by the buildings of Veii. A passage cut in the slope, but not covered in, leads to the door of the tomb. One sees at once that this was the original mode of access; the sides of the passage are as when hewn out of the rock by the Etruscan mason. When the tomb was discovered, the earth which had fallen in and blocked the passage was merely removed with a spade. Arrived

at the entrance a disappointment awaits one, for the original doorway is masked by a wall of modern masonry in which a new door is fixed and a modern inscription gives the date of the discovery of the tomb. On each side are pedestals on which carved lions formerly reposed, but they have now been removed. The crouching lion, symbol of material force, was a frequent guardian of Etruscan sepulchres. The fragments of the door have been placed in a recess on the left hand outside the doorway and one can see that it consisted of two stone slabs turning on pivots. The use of the recess we do not know, it is not decorated in any way and may have been a mere depository for utensils used in commemorative ceremonies, when the friends of the dead came to celebrate religious functions in the tomb, or as has sometimes been thought, it may be the humble grave of a favourite slave or servant. The fact that there is a bench carved in the stone at one side, like those which support the corpses in the other tombs, makes this probable. The original doorway, inside that built for the new door, is arched in the primitive manner by stones laid horizontally, projecting one beyond the other and closed at the top by a flat stone. This shows the great antiquity of the tomb, for it was evidently built before the keyed arch was practised by Etruscan builders, and the Cloaca Maxima at Rome is an existing proof of the early date at which they had arrived at perfection in the art of vaulting. Within are two chambers, the first serving as antechamber to the second. The stone couches on each side of the first chamber still supported skeletons when first the tomb was opened but they soon crumbled away through the action of the air. One of them was probably a soldier, for portions of a helmet and breast-plate lay on the couch, in the places occupied by his head and body. No traces of the habiliments of the other body remained, it is conjectured that the wife of the warrior lay here, if so, the jewelry with which her corpse would certainly have been adorned must have been stolen in bygone ages. A number of vases and jars of rough reddish-brown ware and urns containing ashes were found. These cinerary urns, found not only in the same cemeteries but in the same tombs as those in which the corpse is buried entire, are another proof, if proof is needed, of the peaceable fusion in Etruria of two races with distinct funeral customs. In this case the ashes were those of persons of less importance, slaves or retainers of the two whose unburned bodies lay on the couches. Mirrors, votive images, bronze ewers and candelabra were found, and a brazier used probably for burning perfumes, a utensil which is part of the furniture of every tomb. All these objects have been removed and the interest of the tomb now consists in the

frescoes. I shall describe these in the chapter on Etruscan painting. They indicate high antiquity. The sphinx, the long-legged high-crouped horses, the head-dresses of the men and the colour of their flesh, all show that kinship with Egypt which is found in very early tombs, and the symbol of fertility worked into the background is equally significant of the beliefs which link the most ancient religions to each other.

It is singular that this tomb should be the only one of its type known on this spot. Notwithstanding the ruin and destruction worked in the cemeteries of Veii, one would have hoped that some vestiges would have remained, had there been others similarly decorated, and on the other hand it is difficult to believe that this warrior alone, of all the inhabitants of Veii, chose to have his sepulchre thus adorned.

Painted tombs at Chiusi. A tomb which has points of similarity to the Grotta Campana, is the Grotta della Scimia or Monkey tomb at Chiusi. It is of considerably later date as the style of the paintings show, but the general shape and arrangement is similar. It was formerly approached by a passage but this has been filled up. At present one descends into it by a steep flight of twenty-seven steps. It is situated on a woody hill about a couple of miles from Chiusi. Possibly here was the suburban villa of an important inhabitant, who made his tomb

in the grounds of his house. It was discovered in 1846 and is larger than the Veii tomb, consisting of a central chamber with three others opening from it, one on each side and one opposite the entrance. Only two of these are frescoed. The couches on which the bodies were laid are more elaborate than those at Veii, at the head are two sculptured cushions, one on the other, most realistically carved with fringes and tassels. The ceilings are also remarkable, they are sculptured in square coffer-shaped mouldings, and have a cornice running all round on which Medusa heads are painted. One must regret that we have no account of the contents or appearance of this tomb when first discovered. The life-like scenes on the walls seem to plunge us into the life of the time and could one only have at hand all the objects which once lay there, a complete reconstruction of the occupant's daily life would be within one's grasp.

Another tomb of this type at Chiusi is that of the Colle Casuccini. The paintings in it are wonderfully preserved and the door is worthy of particular notice. It consists of two stone slabs as in the Campana tomb, but these have not been broken, so that we can examine the mechanism of their hinges in working order. These consist of two projections at the top and bottom carved out of the solid stone slabs of which they are part and parcel; these round pivots fit into holes in the lintel and threshold, above and

below, and the door turns on them as on hinges. To look up at the huge mass of rock forming the lintel and the mass of earth above it into which the roots of the vegetation of the hill-side are twined, is to realize the ages that have passed since that door was first put in its place, for in a doorway thus planned, the lintel must necessarily be superposed after the lower pivot has been adjusted into the hole in the threshold. In the interior there is an outer and an inner chamber, the ceilings are carved to imitate beams and coffered like the timbered ceilings of Renaissance palaces. The couches for the dead are in the inner tomb, of which the outer seems to be the antechamber.

Gran Duca tomb, Chiusi. Not far from the Monkey tomb is one which is a type of quite a different class of sepulchre. It was discovered in 1818 and is called the Gran Duca tomb, as its site formerly belonged to the Grand Duke of Tuscany. The entrance is almost flush with the hill-side, the door is of two stone slabs revolving on pivots like those already mentioned, but one of the slabs was broken when found, and so the present door was substituted. No paintings adorn its walls, which are nevertheless not without their special beauty. This consists in exquisite mortarless masonry of the true Etruscan description, which we can here admire in perfection. The roof is a barrel arch, with key stone,

every stone fitting into its place with a scrupulous precision which has enabled it to endure for over twenty centuries. The blocks of travertine of which the walls are made are 2 ft. by 1 in size. A shelf runs round the chamber on which are cinerary urns of square form also of travertine sculptured with various figures, marine monsters, Gorgon's heads and a Bacchus riding on a panther. Each urn bears an inscription in the Etruscan character, which tells us that the tomb belonged to a family of the name of Peris, thus:

Am Pursna Peris Pumpual
An Pulphna Peris an Seianthal
Lth Peris Matansnal
Thania Seiante Perisal
Thana Arntnei Perisalisa
Thana Arinei Perisalisai

and so on. The terminations -al, -isa and -isai are interpreted as marking the feminine. Pursna is Etruscan for Porsenna, which was its Latin equivalent. We notice here that the primitive principle of vaulting and arching by horizontal layers of stones one projecting beyond another, is abandoned in favour of the perfect arch, and that all the bodies have been burned and the ashes enclosed, not in jars, but in oblong box-like urns ornamented in relief. The tomb of the Gran Duca may then be regarded as of a later type than that of its neighbour the Monkey tomb or that of the Colle Casuccini.

A form of sepulchral chamber differing somewhat from those cited is round, and a pillar in the middle appears to support the roof but does not really do so, as all is hewn out of the solid rock. This pillar shows, as do the carved beams and cofferings of the ceilings, that the tombs were built in imitation of houses. Where the tomb is of masonry and not rock-hewn, the pillar of course fulfils its proper function of support. Occasionally sculptures are found on the internal walls but generally, when not frescoed, they are lined simply with stucco or masonry, or the surface of the rock is merely smoothed and such sculpture as there is consists of counterfeits of armour, weapons or other objects hanging on the walls. Some round tombs have also been found built of concentric layers of smallish flat stones which diminish towards the top, forming a dome closed by a stone cone on the summit. In their general lines the corridor tombs are alike internally, though some are very much larger and more elaborate than others. The passage leading to a central chamber from which the others branch, the vaulted or coffered ceilings, couches or benches against the walls and heavy stone doors appear again and again in every cemetery.

Painted tombs at Tarquinii and Vulci. The greatest number of painted tombs have been discovered at Tarquinii; on the Montarozzi more than

fifty have been excavated. Vulci also possesses some, and among them one of great interest as it casts some light on a controverted point in Roman history. It is called the François tomb and here we find the legend, quoted by the Emperor Claudius in his speech to the envoys from Lyons, confirmed. A soldier, whose name Macstrna is written in Etruscan letters over him, is freeing a prisoner called Celes Vibenna. It will be remembered that Claudius stated that the true name of Servius Tullius was Mastarna, and that he was an Etruscan and came to Rome with a friend called Celes Vibenna. In the same tomb is a fresco representing Achilles killing the Trojan prisoners on the tomb of Patroclus. The style of this painting shows Greek influence and it is important as giving the Etruscan names for the Greek heroes and gods. The principal figures are all labelled, Achilles—Achle, Agamemnon-Achmemeun, and so on.

At Cervetri, the ancient Cere or Agylle, there are many painted tombs, notably the so-called Grotta del Triclino. Pliny mentions the existence of paintings in the tombs on this site and says they were executed before the foundation of Rome.

Tomb of the Tarquins. One of the most important of the Cervetri tombs is that of the Tarquins. It is approached by a flight of steps and has two pillars in the centre. The walls are stuccoed but there are no frescoes, only inscriptions painted in red and

black and a few decorations, such as wreaths or vases. In the inscriptions the Etruscan form of the name of Tarquin, Tarchne, is used, but in a few of the later ones, we have the Latin Tarquin. This is a specimen of the Etruscan: Avle-Tarchnas-Larthal-Clan. Some of the bodies were deposited in recesses in the wall, others on the stone benches below. In some of the cemeteries at different places, the name of Tarchne is found on urns or inscriptions, in conjunction with other family names, but this was clearly the family vault of the great clan which played such a forward part in the early history of Rome.

Regulini-Galassi tomb. The famous Regulini-Galassi tomb is also here, but it is not the tomb itself but its marvellous contents which renders it unique among Etruscan sepulchres, and these have all been removed and are for the most part in the Gregorian Museum at the Vatican. The tomb is of the primitive type of corridor tomb consisting of the false arch of horizontal stones smoothed off till the form of a gothic arch is simulated, with the difference that the apex is not pointed but is formed by a flat stone laid across the top. The magnificence of the find of jewelry and plate within, was the result of it being an absolutely virgin tomb when General Galassi and the arch-priest Regulini unearthed it in 1836. The warrior who lay in the outer tomb was surrounded by his beautifully wrought bronze armour

and weapons, and in the smaller inner chamber a wealth of gold and silver ornaments adorned the person of his wife. Except for the archaic character of its architecture, the tomb has now no features of interest. The incredible carelessness with which excavations were carried on in the first half of the nineteenth century is shown by the fact, that after the removal of its precious contents, the tomb was left without even a door to protect it from dilapidation. I have now described the internal features of the different types of tombs found in Etruscan cemeteries and traced their development from the simple hole in the ground to the highly decorated series of rooms composing the chamber or corridor tomb. One feature they possess in common, they were all outside the cities and beneath the earth. The Etruscans neither buried in their towns nor placed the bodies of the dead in mausoleums above ground. It is thanks to this custom that so much remains of what would otherwise have been irretrievably lost and destroyed. When ruin overtook the unhappy country, the kind earth guarded its dead, and after the first fury of the destroying hordes was spent, covered all with a vesture of rank herbage and thicket which protected them from further insult.

During the long years, however, when worship and honour were offered to their memory, outward signs were not wanting to mark the sepulchres. I will now describe those usually employed.

Tumuli. The most ancient form of indicating the resting places of the dead seems to have been the tumuli; beginning with mere cairns, they developed into the cone-like hillocks, sometimes so large as to form quite a feature in the landscape, which are found in the neighbourhood of every Etruscan town. These mounds, though dating from the earliest times, continued to be made wherever the ground was not favourable for other modes of interment. Sergi, who claims an African origin for the early inhabitants of Italy, writes: "The tumulus is the pyramid in embryo and the pyramid is the tumulus in its magnificent colossal form," and adds "I could show that the Etruscan chambered tomb belongs to the same type as the Egyptian pyramid." Certainly the tumulus seems most likely to suggest itself to the dwellers in a flat country and we see that in Italy, where the steep hill-sides lent themselves to the plan of tunnelling into their depths, the tumulus was abandoned after a time, except in the plains; or, where isolated instances occur, they may be put down to the conservatism which perpetuates ancestral forms of burial.

The size of some of these tumuli is very great, and where, as in the case of the Vaccareccia at Veii, the Cucumella at Vulci and the Poggio Gaiella at

Chiusi, the form of the tumulus is intact, they immediately attract the attention and point out an Etruscan site. When a perfect tumulus is excavated, it is found to consist of a platform of stone surrounded by an encircling wall, from which winding passages penetrate into the interior. The Cucumella at Vulci has two towers, one square, one conical, built into it. Very often the earth has been displaced in tilling the ground, or carried away, and thus the form of the tumulus is spoiled, and fragments of the stone circle only remain to tell of its existence. When this is the case, earth and stones have fallen into the tombs in such quantities as to make the work of clearing them out very arduous, but on the other hand, the results of such excavations are often satisfactory, for amongst the débris valuable objects are found which through being mixed up with rubbish have escaped the notice of former plunderers. The dark and tortuous passages in the interior of a tumulus are difficult and sometimes dangerous to explore, which has been a further defence to their contents. Dennis was obliged to go on his hands and knees when he wished to explore the Regulini-Galassi tomb or the Banditaccia at Caere. In the latter case the tumulus has been destroyed and only a low bank remains.

Some tumuli were excavated by the Duchess of Sermoneta in 1838 on her estates near Palo on the

high road between Rome and Cività Vecchia. They were encircled by the usual stone wall and the tombs within were of the archaic arched form of the Regulini-Galassi. They contained pottery and some jewelry of early date. At Saturnia some very early tombs were found enclosed in tumuli; they were of a remarkable form, being composed of rough masses of rock resting one against another, forming a sort of pent-house, and had a strong likeness to the cromlechs or dolmens found in the British Isles. Some peculiar tombs were also found in tumuli at Volterra. were of the round type and built of polygonal masonry, and have given rise to much discussion as they belong to a type unusual in Etruria. The celebrated tomb at Cortona called the Tanella di Pitagora is supposed to have been covered by a tumulus. All that remains, however, is the exquisite sandstone masonry of the external wall. The tomb is of primitive arched form.

At Vetulonia in Maremma a number of tumuli have been found, and the tombs thus unearthed have yielded the intensely interesting collection which is arranged in chronological order in the Florence Museum.

Tumuli at Vetulonia. The Poggio di Bello and Poggio alla Guardia are tumuli, "poggio" being the Italian name for a low round hill; in the Poggio di Bello was found the Pietrera, a singular tomb from which much of the jewelry, which has lent such special interest to the Vetulonian excavations, was taken. The three round chambers lined with masonry were entirely filled with earth and stones when they were discovered. This was not the work of plunderers, for only one of the chambers had been robbed. Isidore Falchi, who directed the excavations, believes that the roots of the trees which were growing on the hill above forced their way down and broke up the masonry, when the earth and rubbish fell in and filled up the void. The interior arrangements of these tombs are most remarkable, quite different from any of those I have already described. In the middle chamber, which Falchi calls the Tomba del duca, were found five huge bronze receptacles resembling cauldrons, over each of which a bronze shield was laid like a cover. The first of these contained iron objects, the second bronze, the third and fourth gold, jewelry and bronze, and the fifth bronze and silver. The number and variety of the objects in this collection renders it one of the most interesting finds made in Etruria proper and has changed many of the previous opinions on Etruscan matters. It may be said to have dealt the final blow to the German theory of the northern derivation of the nation. The round shape betokens antiquity, for though we have archaic square tombs such as the Campana, there are no cases of the round form,

so far as I know, among the tombs whose contents show that they belong to a late period. Another tomb yielding a great quantity of goldsmith's work is that called the tomb of the Lictor. A curious tomb at Vetulonia has certain points of resemblance with the so-called tomb of Isis at Vulci, on account of the directly Egyptian nature of its contents. It is not a case merely of Egyptian influence as in all the early tombs, but of definitely Egyptian objects. An image of a goddess holding a child on her knees has the inscription in Egyptian script. The goddess who speaks is Mut, the life-giver. The Poggio Gaiella near Chiusi is generally alluded to as a tumulus, but it is really a natural hill, which was taken advantage of and its interior burrowed with tombs and passages. It has been identified by some writers with the tomb of Porsenna, described by Varro. This description, as quoted by Pliny, is so extraordinary that, coupled with the fact that neither on Poggio Gaiella nor at any other spot near Chiusi are there any remains of so curious a structure, Niebuhr suspected that Varro was repeating a tradition which had exaggerated and magnified the facts out of all possibility of recognition.

Tomb of Porsenna. According to this account the monument stood on a mass of masonry three hundred feet square and fifty high, five pyramids, one at each corner and one in the middle each seventy-five feet wide at the base and one hundred and fifty feet high, supported a brazen circle from which hung bells which rang when the wind blew. On this circle four more pyramids, each one hundred feet high, were poised, and on the top of these yet another five. Inside this fantastic pagoda-like edifice there was a labyrinth.

Whether there was ever anything resembling it at Chiusi, the spot named by Varro as its site, there are certainly no signs of it at Poggio Gaiella, where the sepulchres and passages leading to them are merely examples on a large scale of those found in similar situations all over Etruria.

If, as is most probable, there was at any rate a foundation of truth in Varro's account, more satisfactory results might be obtained by researches under what was formerly the fortezza, now the garden of the Palazzo Paolozzi. In the cliff below are entrances to underground passages which have not been thoroughly explored. The entire disappearance of any external signs of the monument would be more explicable here than at the Poggio Gaiella, for being in the centre of the town and the site of the medieval citadel, any relics that might have survived would have been broken up and used in the building of the fortress and surrounding houses, while at Poggio Gaiella three miles away from the modern town there would certainly, as in other deserted

sites, have been some traces of its former decorations and substratum of masonry.

Labyrinth. If we accept the theory of Mr Arthur Evans that in its origin the word labyrinth was a Greek corruption of a pre-hellenic term signifying the residence of a priest-king, and if we also accept the evidence of the inscription often quoted, which states that a high official was three times Porsenna and conclude that Porsenna was a title, not a proper name, then it may be assumed that the monument, round which such marvellous legends gathered, was a vast conglomeration of buildings combining the residence of a theocratic ruler with a sort of Walhalla or Westminster Abbey within which the Pontiffs were laid when dead. Camars was one of the great religious centres of Etruria, and might well have been the site of such a palace and place of sepulchre. The multiplication of pyramids on the monument, even if only legendary, shows the early association of the pyramidal or tumulus form with that of memorials to the dead.

Tombs in tumuli. To return to the consideration of the genuine tumuli which, as we see, are found on so many Etruscan sites, it does not appear that the tombs within them are distinguished by absolutely uniform characteristics. Though most are archaic in their mode of construction and contents, equally primitive sepulchres are found in the rockhewn tombs of other cemeteries. The real reason for the employment of one form or the other seems to have been the nature of the ground. Where rocky cliffs and steep declivities abounded, the tombs were cut in the rock or burrowed in the slopes, where this was not possible artificial mounds were made for them. Whatever its form or age an Etruscan sepulchre always had to be constructed beneath the ground. In this it was sharply distinguished from the Roman tombs which rise above the earth on the Campagna outside Rome.

Sculptured façades. When the tombs were burrowed in the recesses of a natural hill, or hewn in the face of a cliff, it was necessary to invent modes other than tumuli of marking the place of interment. The most striking of these are the rock-hewn façades, vestiges of which are found at Norchia, Castel d'Asso, Toscanella, Sutri, Bieda, Sovana and Cività Castellana.

In some cases the remains are so dilapidated as to present little of interest, except to an expert, but in others, such as Castel d' Asso, Bieda and Norchia, imposing relics compel the admiration even of the casual observer. In the first instance, fragments of mouldings or cornices with a few weather-worn symbols and scraps of inscriptions are all that are to be seen, while from the pedestal on either side of the door-way the crouching lion or sphinx has been

overthrown and lies prone on the ground or has entirely disappeared.

Castel d' Asso. The best preserved examples are naturally those where either natural features of the ground, such as the steep cliffs of Castel d' Asso, or the speedy abandonment of the site, or both combined, have defended the sculptures from defacement. The quality of the rock has also been a determining influence, in its power of resisting the effects of ages of exposure. The style of the sculptures varies, sometimes the exterior of a house is simulated with gables, projecting eaves and simple mouldings around the door-ways, in others the porticoes of temples with pillars, sculptured pediments and friezes are still to be seen. At Sutri the tufo of which the cliffs are made has become so weatherworn that only portions of the designs of the façades are visible. They seem to have been fairly elaborate, with columns, pilasters and pediments, but neither here nor at Cività Castellana do any really important sculptures remain; there are only tracings of carvings sufficient to show that the faces of the cliffs were formerly decorated in this way. At Cività Castellana, where the high cliffs of the glens which surround the town are honeycombed with tombs, I remarked traces of inscriptions over hollowed caverns, now used as cart stables and store places for various agricultural implements. At Falerii, the Romanized town about

three miles distant, there are some sculptured porches of rather late style, the town having been built by the Etruscans after they were driven from their ancient city Veteres, now Cività Castellana.

Bieda. Bieda is remarkable for the house-like forms of the façades of many of the tombs. Where isolated blocks of rock have broken from the cliff, they have been shaped into little houses with beams, gables or wide eaves, the face of the cliff is terraced and flights of steps lead from one range of tombs to another.

Sovana. Sovana possesses a variety of forms not often found together, for usually each cemetery has a prevailing style distinguishing it from others. Sovana, though its remains show it to have been a small city, had a catholic taste in its monuments. A tomb discovered by Mr Ainsley and described by Dennis has a frieze and pediment, and an inscription in letters ten inches high. The sculpture of the pediment represents a figure which Dennis calls a mermaid. It is one frequently met with in Etruscan reliefs, having the mermaid-like characteristic of a woman's head and body with a long coiling tail, which in this case rather recalls that of a sea-serpent than the fish-like appendage of the genuine mermaid. She probably represents an Etruscan marine goddess. The sculptured cornices at Sovana are remarkable for projecting instead of receding, as do those of Norchia and Castel d' Asso. A tomb called the Grotta Pola has a temple façade very much ruined, but enough remains to allow the explorer to remark that the pillars of the portico were spaced in the Etruscan manner and coloured. There are also a number of gabled house-fronted tombs and, as at Bieda, flights of steps lead from one terrace to another. It is at Norchia and Castel d' Asso that the most perfect specimens of sculptured façades are found. Those at Castel d' Asso excited the admiration of the early explorers as much by their situation as by the quality of their sculpture. They are found in the steep sides of a glen overgrown with wild vegetation and to reach them a scramble over rocks and through brambles was necessary. Under such circumstances the discovery of works requiring artistic skill of a high level, as well as much mechanical ability, came as a startling surprise.

They skirt the glen on each side for about half a mile, with architectural mouldings, cornices and inscriptions. The form of the square façade, slightly retreating from the base to the summit and narrowing in width towards the top, is that of the oldest tombs.

Norchia. The cemetery of Norchia is of the same type as Castel d' Asso, but there are several examples of temple façades and the sculpture is more elaborate and shows more variety of style than is to be found at Castel d' Asso. Though there are

many tombs of the archaic form, which is attributed sometimes to Egyptian, sometimes to Doric influence and probably has the same origin as both, there are tombs of distinctly later style. The cliffs are higher than those at Castel d' Asso and in one spot form a sort of amphitheatre, which increases the imposing effect of the ruined sculptures. So far as can be judged by examination of the contents and internal features of the tombs with sculptured façades, they do not mark a fixed period nor any definite artistic influence; they chiefly show, what we so often have occasion to remark, the practical nature of the Etruscan genius and their extraordinary skill in turning to account all natural features of a site and beautifying instead of defacing it. Finding the rocky cliffs ready to their hands, they tunnelled into them to make convenient resting places for the dead and then adorned their faces with the most durable and effective decoration. In this as in the choice of the sites of their cities, the culture of their plains, the regulation of the beds of their rivers and lakes, they showed an eye for beauty united to an untiring energy and artistic skill, which no nation has excelled.

Contents of tombs. Urns. Turning to the contents of the tombs we find that the long series of urns containing ashes begins with the rough earthenware jar of the early well-tombs. With these

we should have nothing to do, were it not that these primitive receptacles are sometimes found in tombs where the bodies were buried intact, either in long coffin-like sarcophagi or lying clothed on stone benches or couches. In these cases they probably contained the ashes of slaves or dependents who preserved their own funeral customs, even when interred beside their masters. The hut urns which figure in all Etruscan museums are not peculiar to Etruria, they are found all over Italy and Sicily and have been found in great numbers in Egypt and many other countries. They are very early prototypes of the chamber tomb, showing the same desire in the pre-historic people who used them to identify the last resting place of man with the abode he occupied during life. The form of those found in Etruria is that of a round hut made of posts driven into the ground, the spaces filled up with wattle, an opening in front for a door and a thatched roof sloping up to a point in the middle.

Sarcophagi and Effigies. The sarcophagi in which the unburned bodies were enclosed are of terra-cotta or stone, they are ornamented with reliefs and an effigy of the dead reposes on the cover. Sometimes a male and female figure (evidently husband and wife) are represented on the same sarcophagus. As a rule they do not lie flat as in medieval effigies but lean on one elbow, in a half-

sitting position and all the details of their dress are most carefully rendered. The mundum, which many of the male figures hold in their hands, was used in sacrificial rites. Offerings to the household deities were probably made by each man in his own home. The mirrors which the greater number of the women hold are now supposed to have a somewhat similar use and not to be a mere toilette adjunct. The religious emblems and mythological scenes engraved on them show their significance. The mundum and mirror though very common are not the only objects held in the hands of the effigies; scrolls, eggs, flowers and in one case a bird are also to be seen. Whether in the former case the sacrificial vessels imply that the holders were heads of households and consequently authorized to offer to the household gods, or whether it indicated a sacerdotal dignity though of an inferior grade, does not appear. The position of women in the Etruscan family would warrant the supposition that she would share the office of sacrificing to the household gods with her husband or at any rate, if a widow, take his place.

Ash chests. The oblong chests which contained the ashes of the members of those families who practised cremation are, except in size, very similar to the long-shaped sarcophagi. These chests are often made of alabaster; at Volterra where there are alabaster quarries this is the universal material. The effigies are naturally adapted to the size of the lid upon which they lie. This gives them a thick and stumpy appearance and their heads appear too large for their bodies.

In the later tombs they are often exceedingly fat, justifying the contemptuous remarks on the subject of some Roman writers. There is also a marked difference in the type of countenance portrayed in the effigies on the long and short sarcophagi. The former resemble the slender pointed-nosed long-eyed people of the frescoes in the painted tombs, the latter have square heads, thick necks, high-bridged noses and heavy jaws. The expression of the one is smiling and gentle, that of the other resolute and authoritative. This is not the place to trace the race problem suggested by these differing characteristics, I merely indicate their probable importance.

Reliefs. The reliefs on the long sarcophagi generally represent symbolical figures, those on the ash chests mythological scenes, events in the life of the deceased, the manner of his death, or religious subjects such as the departure of souls from this life.

In the scenes from mythology those on the later tombs are mere copies from Greek originals, uninteresting and often badly done. The names of the Greek heroes are scratched above them in Etruscan characters. The same original is copied over and over again. These tombs date from the decadence of Etruscan art. During the flourishing period, the mythological reliefs present distinctive features; they are not copied from Greek originals, but are genuine Etruscan traditions, drawn from the same source as the Greek, but not imitated from them. The distinctive Etruscan beliefs are introduced, the winged genii and the conflict of two powers for the final possession of the soul.

On the whole, these effigies and reliefs represent rather commercial than artistic statuary, and we must not look to them for the highest expression of Etruscan genius, but they have another interest which, though less appreciated by the artist, is highly valued by the archaeologist. It is through them that we are able to form such a vivid conception of Etruscan life and manners, they give actuality to the relics scattered in the tombs. They tell us what manner of men and women wore the jewelry, used the furniture and utensils, feasted, worshipped, fought, died and were buried.

More, even, than the painted tombs do they bring the old Etruscan before us, for in them we have the likeness of the man full of individual character, dressed as in life, reclining as he was wont at meals; these figures are no idealized conceptions of the artist, but scrupulously faithful portraits, truthful, even when truth is unflattering.

Miscellaneous objects. As I have described in detail the objects found in the tombs under the heads beneath which they naturally fall, I shall deal in this chapter rather with the general considerations connected with this subject. The great variety of new material constantly coming to light, and the dispersion, over all the Museums of Europe, of many of the most important finds of past years, render any minute classification, in a work of the dimensions of the present, impossible, and a few indications only can be given to guide those who wish to form an idea of the usual contents of an Etruscan tomb. Beginning with the corpse or ashes of the dead, we find that in the first case, the body was clothed as in life and adorned with jewels, but when only ashes remained, costume and ornaments were imitated faithfully on the effigy. That the effigies were also sometimes decked with jewelry can be seen in the Chiusi Museum, where a terracotta bust still has a gold earring adhering to its ear. Warriors were either clothed in their armour or it was hung on the wall or otherwise disposed around the ash chest. Jars, vases, platters, cups and all sorts of other earthenware utensils were placed on shelves or on the floor round the tomb, and vast quantities of bronze articles of every size and description were deposited therein. One of the most curious and suggestive facts is the quantity of metal which was placed in the tombs. We know, through allusions in classic authors, that the Etruscans were great metal-workers, but the enormous number of bronze implements buried with them is difficult to explain. It seems impossible that any departed spirit could require the vast stores contained in such tombs as those in the Pietrera at Vetulonia. The gold and silver is more easily accounted for, but except on the supposition that the chief would require to furnish an army of retainers in the after-life, such cargoes of bronze weapons and utensils would seem superfluous.

In addition to the objects on shelves or hung on the walls huge receptacles, shaped like cauldrons or enormous pails, have been found, containing thousands of small articles packed into them. These may be described as the luggage of the dead. Similar receptacles have been discovered buried in the ground, but not inside tombs, notably the great find at Bologna, where 14,800 bronze objects were found in a huge terra-cotta vase under the pavement of the Piazza S. Francesco. In this case it was suggested that a foundry existed on the spot, as some of the articles were unfinished.

Jewelry. Jewelry is naturally rarer than less portable objects of value. The greatest quantity of fine goldsmith's work yet found is that from the Prenestine tombs, Bernardina and Barberina, and the Regulini-Galassi at Cere. The mass of precious objects they contained shows how rich a spoil the first plunderers of the cemeteries must have carried off. The technique of the work in these tombs is identical with that of the jewelry of Vetulonia and other Etruscan centres of art and culture.

Bronzes. The bronzes vary in size from the full-sized bier on wheels and the great cists and shields, to the little votive figures an inch or two in height.

The profusion of candle-sticks, thuribles and lamps are accounted for partly by the necessities of the situation, the lighting of the tombs, the burning of perfumes and also by the ritual importance given to these objects in the old religions; fire and its daughter, light, playing so large a part in the religious ceremonies of all ages.

Wreaths. The wreaths worn by the feasters in the frescoes are also often sculptured as if hanging on the walls of the mortuary chamber, and real ones were doubtless among the objects hung from the nails which yet remain fixed in the walls. The beautiful wreaths of gold and enamel found at Cere and Palestrina, and the fragments of similar wreaths found amongst the débris of many tombs, show that such imitations of nature were buried with the dead as part of the funeral equipment.

Typical Etruscan tombs. The corridor tomb in its various forms is the typical Etruscan tomb;

it was the form adopted by the nation when the primitive grave tombs became obsolete, and continued, as long as the nation retained its independence, to be their only type of sepulchre. Nevertheless, the cemeteries have local peculiarities beyond those external characteristics which I have mentioned. There is also naturally a scale of magnificence corresponding to the rank and wealth of the owners. Simple unadorned chambers, consisting of an anteroom and a principal chamber, in which the corpses or urns are ranged on stone benches or shelves, were no doubt all that the majority of modest citizens could aspire to, and the inscriptions prove that families of different names, though possibly related to each other, shared one tomb. Less elaborate are the caves in the rock of the cliffs of Cività Castellana (Veteres) and other similar sites, opening as they do directly on to the terraced pathways leading along the face of the cliff, or, as in the tombs just outside Orvieto, ranged along a kind of street on which their single chamber opens.

I have not been able to find any notice of discoveries on Etruscan sites of those common pits, where the bodies of slaves and other friendless wretches were thrown indiscriminately, which, as we read, existed on the Esquiline in the period of Rome's greatest power and prosperity. The piety of the Etruscans towards their dead and the stringency

of their laws with respect to religious observances, saved them from thus desecrating the remains even of the humblest. We have evidence that the ashes of slaves and servants were placed in the tombs of their lords, in the urns of simple form found in the most elaborate tombs along with the magnificently decked corpses of the owners, and in the rows and streets of plain, but decent, tombs which surrounded all the cities; doubtless in these last the mass of the humbler citizens found their resting places.

It was perhaps the difficulty of finding adequate space for disposing of unburned bodies, as the population increased, which led to the final adoption of cremation after many centuries, during which both modes of burial were practised. It is not possible to dogmatize on this point, but it appears that the early people of the well-tombs, where only ash urns are found, went on burning their dead, and that gradually, with their usual practical spirit, the whole nation adopted this practice. During a certain period, wealth and refinement are as obvious in the tombs where the one form is dominant, as in that of the other, with this difference that while there are plain urns with ashes in the tombs of the unburned, the contrary arrangement is never seen.

I have remarked elsewhere on the difference of type generally observable in the effigies on the long sepulchres where unburned bodies were laid, and those on the nearly square chests in which ashes were preserved.

Grotta d' Isis. Among the tombs the contents of which present an ensemble of characteristics peculiar to themselves, is the so-called Grotta d' Isis. This was discovered at Vulci in 1840, and was reclosed after having been stripped of its contents. These were for a long time in the possession of the widow and son of Prince Lucien Bonaparte, on whose property the tomb was situated. They are now, however, in the British Museum, and are all collected and placed in one case where they can be studied conveniently. The effigies of the two ladies who were buried in the tomb are widely different. One is an archaic bust of bronze, the other a full-length marble figure about three feet high. The former is a curious specimen of early Etruscan bronze hammered work, the other is Egyptian in its straight lines and rigid attitude. The lower part of the bronze bust has three zones of embossed archaic animals which form a sort of belt round the figure, the upper part is nude except for a necklace which fits tight and high round the neck. The reliefs are in the usual order, a row of sphinxes, one of chariots and one of lions. Evidently one of the persons buried here was an Egyptian. How she came to Etruria, and what connection she had with the lady of the bust, we do not know. Her eyes

were probably gems, as they have been taken from their sockets. As might be expected, many of the objects found with the effigies are either obviously Egyptian or copied from Egyptian originals. There are six ostrich eggs, one painted with winged sphinxes like those in the Grotta Campana, i.e. an Etruscan, not an Egyptian type of sphinx. There is also a sitting figure of Isis in the form of a perfume pot and some greenish ware with hieroglyphics on the borders. The distinctively Egyptian derivation of the one effigy and the Egyptian objects surrounding it, and the Etruscan type of the other who is also surrounded by native products, show the importance which was attached to the desire to provide the soul with all that it had prized when on earth. The tomb itself has no special features, it is a corridor tomb with an antechamber and three inner rooms.

Cremation. At Chiusi (Camars) the greatest number and variety of ash chests and urns are found. Cremation was evidently popular there, though there are also many relics of the other mode of disposing of the dead. The canopës have been already noticed; their quaint ugly heads and short arms show no artistic taste, they are reproductions of some primitive type consecrated by ancestral usage. There are several figures in the museum where the canopë idea has been elaborated—the ashes are placed inside a statue. One of these of fetid limestone sits on

a throne holding an apple in her hand and her head like those of the canopës fits into a socket and can be moved up and down and from side to side. All these figures are archaic in workmanship and very ugly. There is great variety both in style and subject in the reliefs on the ash chests and many of them retain traces of the bright colours with which they were painted. One of the reliefs represents a battle between Etruscans and Gauls. The Etruscans armed and on horseback are cutting down Gauls naked except for shields on their arms, who have fallen on one knee under the cavalry charge of their opponents. A relief interesting for the peep it gives into an Etruscan lady's dressing room, is that of a lady sitting and having her hair plaited by her maid while she takes a pot containing probably perfume or cosmetic from another woman.

Among the long elaborate sarcophagi containing unburned bodies, there is one on whose cover is a lady of very dignified mien; she has a handsome necklace and appears to have been a person of importance. A combat of amazons is represented on the relief in front of the sarcophagus. On another the terra-cotta effigy, of a lady, is in the act of rising, one arm leaning on the pillow and the other pushing back a covering or sheet. The natural attitude, expressive and beautiful face and the well-modelled head show an artistic progress, which

removes it (as well as the one mentioned just before) far above the grotesque canopës and places it at the commencement of the great period of Etruscan art.

I have mentioned that the reliefs on the sarcophagi were, in common with most Etruscan sculpture, coloured. Painting on the flat was, if we may judge by what remains to us, rarely used to decorate sarcophagi.

Amazon sarcophagus. There is however in the Florence Museum a specimen, which I describe in the chapter on painting. The famous Amazon sarcophagus is of alabaster, and the wonderful state of preservation of the paintings in tempera with which it is adorned is a source of delight to the student of Etruscan art. It belongs to the period when Greek influence had touched and softened Etruscan art without depriving it of its native vigour and characteristic peculiarities.

CHAPTER IV

ARTS AND CRAFTS

RITICISM of Etruscan art has had a tendency to fly to extremes. Enthusiasts have striven to place Etruria as the rival, if not the mistress of Greece, while depreciators deny her even the merits of a sister or a pupil. The Romans looked on her art with the contempt that Italians of the seventeenth century bestowed on Giotto and his contemporaries, and after the barbarian invasions which swamped the Roman civilization, the very memory of the Etruscans was lost and they slumbered in their tombs in an oblivion which threatened to be eternal. Not till long after the revival of learning had spread the knowledge of Greek and Latin civilization, did the darkness lift which covered every vestige of Etruscan culture. Such relics as came to hand in the early days of antiquarian research were classed as Roman, Greek, Egyptian or Phoenician, and it was not till the eighteenth century was well on its way that it began to be perceived that there

had been a school of art and fount of civilization in Italy in pre-Roman times.

A period of rather excessive praise followed during which Italian writers were inclined to claim for Etruria a pre-eminence in the arts which was challenged by later critics, especially the Germans who paid so much attention to the subject in the nineteenth century. Basing their criticism on the traces of Oriental and Greek influences in Etruscan art, they denied it all originality and branded its artists as mere copyists; wherever a work of art was found which showed original genius they decided that it was an importation or the work of a Greek immigrant. Mommsen went so far as to declare that the Etruscans were the lowest artistically among the nations of antiquity.

This school has had its day, for the discovery of centres of art at Camars (Chiusi), Cere (Cervetri), Vetulonia and Tarquinii, to mention no others, with distinctive and native peculiarities of their own, has disposed of the notion that there were no Etruscan schools of art; while the evidences of a separate line of belief and thought are shown by the types of deities, the legends forming the subjects of their paintings and sculptures, and the religious symbols worked into the decoration of every object either of ritual or ornament.

"Religion is not an article of trade like scarabs or

silver cups," remarks Basil Modestow, and it was inevitable that a people whose whole scheme of national life was bound up with their religion should manifest, in their art, a distinct and continuous evolution of the religious ideas which dominated the nation.

This does not exclude the effect which at different periods various foreign influences brought to bear on the native art, either through imported objects or immigrant artists and craftsmen; but when those influences are digested and merged in a national style, they enrich rather than overwhelm it. Such phases are necessary to all art when brought into contact with exterior influences, for without them, it becomes stereotyped and monotonous.

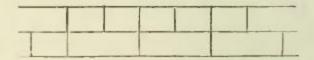
In its earlier developments Etruscan art has unmistakable similarities with archaic Greek, which may point to a common artistic heritage, from which each was evolved in the earliest ages. This period is quite distinct from the epoch when, with admirable technical skill but a lack of creative force, Greek masterpieces were copied and imitated with a servility indicative of the national decadence which followed subjugation by Rome. Between these periods there are the centuries of Etruscan power and glory, when the League ruled Italy and when her culture and civilization was the standard of all that was highest and greatest in the peninsula.

The ideal arrived at by Etruscan artists may be less high from the purely artistic point of view than that of the Greeks, but such as it was they carried it out admirably. The evolution of art under Etruscan rule appears to have proceeded on natural lines without any catastrophic intervals. The external influences, whatever they were, Egyptian, Oriental and Greek, merged harmoniously into the native style, and, while aiding its development, left its peculiar characteristics untouched. These are primarily expression and individuality. The faces in Etruscan sculpture and painting are not the faultless and inexpressive late Greek type; the features are often irregular and the countenance expresses strong and individual character. When the head is a portrait, it is what is vulgarly called a speaking likeness; when an action is represented, the artist seems to have spent himself on producing the exact grade of expression suitable to each actor.

Among the details worth noticing is a fondness for introducing small animals, dogs, monkeys or birds into paintings and reliefs. These are treated partly decoratively, partly realistically; they always fit in and add to the decorative scheme, but they have also a rather comically sympathetic attitude towards the subject represented.

Lastly, it is worth bearing in mind that, though the political existence of the Etruscans ended when their League was finally broken up and their chief cities subdued to the yoke of Rome, their artists and craftsmen did not on that account cease to produce or to influence by their methods the Greco-Roman art which succeeded theirs in Italy. Etruscan influence did not really disappear until the great catastrophes which destroyed all the artistic centres of Europe. The part it played in the revival of the arts when, after the night of the dark ages, dawn broke in Tuscany, the heart of old Etruria, is one of the interesting artistic problems suggested by the study of Etruscan art.

Architecture and Engineering. The mortarless quadrilateral masonry of the Etruscans is the most perfect mason's work ever produced. Blocks of stone of equal size, usually 3 feet 10 by 1 foot 11, are laid side by side, by turns lengthwise and end on, in what is vulgarly called headers and stretchers, the order being reversed in the row above, so that



the short end is above, the long stone below it. No cement of any sort is used, and the exactitude with which the whole is fitted together is such that after more than 2500 years the stones are found in their places holding together by their own weight. The external face is sometimes smoothed, sometimes left

rough. In the latter case it resembles the rusticated masonry of the palaces of the Renaissance, whose architects no doubt borrowed the idea from fragments of ancient buildings.

George Dennis calls this type of masonry "emplecton"; but I am unable to comprehend his reason for doing so, as all other writers give that name to the Roman work which consisted of two facing walls of hewn stone with a space between filled up with rough stones embedded in cement. The external appearance is very like the quadrilateral, but when in the course of time the outer facing is stripped off, the rough mixture within shows in unsightly patches, whereas the true quadrilateral is as complete in its imposing massiveness to-day as when first constructed.

There is another type of wall found in the fortifications of some Etruscan towns which, though perhaps employed by the Etruscans in very early times, is not peculiar to them, being found in Greece and elsewhere. In this the stones are polygonal, fitted together with great skill, but with no order or rule in their arrangement. The oldest specimens of this form of building have been called cyclopean from the vast size of the blocks employed, which led Pausanias to attribute their construction to the mythical Cyclopes. At Ruselli near Grosseto in Maremma portions of the walls are of this masonry, some of the blocks measured by Dennis and Sir H.

Hoare being of the immense size of 12 feet 8 by 2 feet 10, 9 feet by 6, and 9½ by 5½. Fragments of wall at Cosa and Saturnia are of the polygonal type, but the blocks are smaller and at Cosa they are smoothed externally so as to present a less rugged appearance. The attempt to keep an even horizontal course in the layers marks an evolution towards the regularity of the quadrilateral, or perfected Etruscan system. This characteristic and beautiful masonry marks the Etruscan site; it is in the walls which formed the ancient fortifications of cities that most of the surviving portions are to be found. Fragments more or less perfect can be seen in the walls of Volterra, Fiesole, Populonia, Cortona, Perugia, Chiusi, Todi, Cività Castellana, and many others. Built into newer constructions in inhabited towns, overgrown by brushwood and blocked up with débris on abandoned sites, it preserves nevertheless, wherever it is found, an aspect of strength and finish which cannot fail to attract the attention of whoever has an eye for beauty of architecture.

There are other peculiarities worthy of remark characteristic of the Etruscan architects in the construction of the walls of cities besides the employment of quadrilateral masonry. Middleton in Ancient Rome, p. 112, thus describes the so-called wall of Romulus on the Palatine:

"The very primitive date of this once massive circuit wall is shown both by the character of its masonry and by the manner in which it is set with reference to the natural line of the cliff; in both respects exactly resembling the fortifications of many very ancient Etruscan cities. The natural strength and adaptability for defence of the Palatine Hill were skilfully and with great labour much increased in the following manner. The base of the circuit wall was set neither at the foot of the cliff nor at its summit, but on an artificially cut shelf at an average distance of about 40 feet from the top. The tufo cliff above this shelf all round the circuit, where the natural contour of the rock was at all abrupt, was cut into an almost perpendicular precipice, slightly battening or sloping back towards the hill. On this long rock-cut shelf the wall was built against the face of the artificially scarped cliff, rising to the summit of the hill, and probably a little above it, sufficiently high to protect the garrison from missiles thrown from below."

The sites of the gates of Etruscan cities can often be fixed, but unfortunately the gateways themselves have generally been destroyed. We learn from descriptions in classic writers that the ritual which was followed in founding a city prescribed the number of the gates, which had to be three, each one dedicated to a god or goddess, i.e. to Tina, Cupra or Menvra, the three chief deities of the Etruscan mythology. There seems to have been no law against extra gates being erected where needed, but three was the minimum according to the rite.

The best preserved examples are the Porta all'Arco at Volterra, and the Arco d'Augusto at Perugia. Both have been restored in Roman times; the Arco d'Augusto bears an inscription stating that it was repaired by Augustus in 40 B.C., and at one time doubts were cast on the Etruscan origin of either; but, after minute examination, architectural experts are agreed that the masonry is in great part Etruscan in both cases, and in that of the Porta all'Arco we have peculiarities of construction of the highest interest. Both are double arches of imposing dimensions; the Porta all'Arco is nearly 30 feet deep, the height of the Arco d'Augusto not less than 70 feet.

In these, as in the other archways built by the Etruscans, we see their expertness in the construction of vaulted or arched masonry. They were probably the first in Europe to use the arch with keystone, and they developed the system, employing it for roofing and groining with a skill in which they were without rivals in antiquity. In the earliest tombs they often used a primitive mode of arching called horizontal, which consisted of layers of stones, each layer projecting a little beyond the one below it

until they met at the top; the projecting angles were then shaped off and the appearance of an arch was produced. When they had perfected the system of the keyed or radiating arch they used it to vault tombs, passages and sewers. The Tomba del Gran Duca at Chiusi is a very perfect specimen of the barrel arch, the Cloaca Maxima at Rome is the best known example of an Etruscan sewer. The vaulting in both cases is perfect, and it is hard to believe that the date of their erection is far anterior to our era.

Scanty remains of the buildings which stood within these massive walls and gateways are left; public buildings, temples, theatres and dwelling-houses have all been levelled to the ground and in the majority of cases their materials used in the construction of later towns. In the case of temples and theatres, however, enough has survived in a few places to enable us, with the help of Vitruvius and other ancient writers, to form a tolerably distinct idea of their original state. At Cività Castellana, the Etruscan Veteres, the remains of three temples can be seen, and at Luna and some other sites ruins and fragments of sculpture belonging to temples have been found.

The Etruscan column is a variety of the Doric. The capital is rather flat and cushioned and sometimes finished with Ionic volutes. The columns of the porticoes of the temples were not evenly spaced; those in the centre were wider apart, and the pediment projected in advance of the columns; a projecting cornice was carried round the sides and back of the roof, forming the wide eaves which are such characteristic features in Tuscan architecture.

The statues with which the pediments were adorned were of gilt bronze or coloured terra-cotta, and a frieze in terra-cotta or stone ran round the building. Another peculiarity of the Etruscan temples was that from the eaves, slabs with reliefs of the same material as the frieze were suspended. The interior was divided at the end furthest from the entrance into three cellae, in each of which was the statue of a god; the walls were painted in fresco, and large windows in the cellae gave light to the interior. The statues of the gods faced west, so that the worshippers should always face the east. Vitruvius gives the relative dimensions of an Etruscan temple. The largest temple at Veteres was 50 metres long and 43 wide, and the cellae occupied about half the entire length of the building. The shape of the Etruscan temples agrees with the descriptions of the temple of Jove on the Capitol, furnishing another proof, if proof were wanted, of the Etruscan character of early Roman buildings.

The Etruscan theatres are better preserved than the temples in consequence of the seats having been hewn out of the rock or, where the ground was not rocky, dug out in the hill-side and then lined with masonry; when ruin overtook the city the auditoriums became covered with earth and rubbish, from which the spade of the excavator exposes them almost intact. The stage and surrounding arches are in a few instances, also, sufficiently preserved to make it easy to follow the main outlines of the edifice, and among the débris portions of the ornament can be recovered.

At Ferento and Fiesole splendid ruins of theatres exist; these used to be classed as Roman owing partly to traces of restorations made after the conquest by Rome, but, though they continued to be used until the break-up of the Roman Empire, they, as well as the majority of theatres on Etruscan sites, are of Etruscan construction. When we remember that Livy and all other Latin authors agree in ascribing the introduction of stage plays in Rome to Etruscan actors, we shall admit the absurdity of attributing the building of theatres in Etruscan towns to the Romans. Long before the Roman conquest the Etruscans had their national theatre, and even in the case of Falerii, where the inhabitants of the Etruscan city of Veteres were constrained to build a new city after having been driven out of their own, the theatre built by Etruscans after Etruscan rules can in no sense be regarded as a Roman building.

The ruins at Sutri are those of an amphitheatre, which was probably used for those athletic sports, games and races of which the painted tombs give us such lively representations. Nothing has been found to warrant the suspicion that the Etruscans indulged in the bloodthirsty spectacles beloved by the Romans. Contests of strength and agility, dances and races always accompanied by music, are the recreations which are represented again and again in their painting and sculpture. The passion for savage and bloody exhibitions grew up with the domination of an army ceaselessly fighting with uncivilized enemies, and the final intermixture of barbarian slaves and soldiers with the population of the capital produced a populace combining the native cruelty of the savage with the unwholesome thirst for violent excitement characteristic of decadent civilizations.

The barbarous love of size for its own sake, characteristic of the decadent Romans and of all vulgar minds, never prevailed among the Etruscans; their theatres, like their temples, are of moderate dimensions, they adapted their means to the end in view. Massive strength was employed where necessary in city walls, gateways and foundations, but lightness and grace where convenience and suitability were demanded. Bathing establishments were as essential to the Etruscan idea of comfort as to that of the Romans, but the Bagni Etruscii were genuine

bathing-houses of moderate size, not Brobdignagian unions of baths, clubs, gymnasia and promenades, like the baths of Caracalla, Diocletian and Titus, covering acres of ground, absorbing millions of treasure, and filled, judging by what we know of Roman taste at the time, with gaudy coloured marbles, copies of celebrated Greek statues, an ostentatious display of wealth and luxury, a chaos of good, bad and indifferent art, in little better taste than the court of an international exhibition to-day.

We should know little about the domestic architecture of the Etruscans without the evidence of their tombs. Vitruvius gives us a few indications, describing the Atrium Tuscaniicum, or Etruscan Courtyard, in contrast to other forms of the same class of building, but it is to the corridor tombs that we owe a really definite picture of an Etruscan house. One of their salient features explains their complete disappearance. Though the tombs are invariably stone and often hewn in the rock, the care with which quite unnecessary beams feigning to support the roofs, and carved timber ceilings and gables are imitated, show that wood was largely used in the houses from which they were copied. We can imagine, once the enemy was within the walls, how speedily a conflagration would spread among these fragile and combustible structures. The plan of the house was a courtyard with the eaves of the sloping roof resting

on cross-beams, forming a kind of verandah or covered passage round a tank in the middle, into which the rain water from the roof fell. No doubt this Atrium occupied the place of the Spanish Patio, a sort of open air sitting-room for the family, in which the women and children passed most of their days. The rooms opened off this central court or hall, and were connected with it and each other by passages or arcades. The apartments of various members of the family were probably grouped round smaller courts, and thus the wealthy Etruscans added court within court to the simple original plan.

As the wide eaves, so characteristic of Tuscan architecture, are manifestly a survival, so possibly are the loggias and terraced roofs. Indeed in several frescoes, portions of loggias are observable. We can therefore reconstruct the Etruscan house by these traces, and picture it a mixture of the Spanish and Italian, the *Patio* of the one, the *Loggia* of the other, the terraced roof common to both.

There are however two points in which, for comfort and hygiene, the Etruscans were far in advance of their medieval imitators and not behind the latest improvements of our luxurious age. Their houses were heated throughout by systems of hot pipes, and the sanitary arrangements were not inferior to ours to-day.

Under an Etruscan town networks of sewers and

pipes are found, and those who have in some instances traced out their plan and followed their ramifications tell us that they are adjusted with scientific exactitude and show that the conveniences both for drainage and heating were entirely according to systems which we imagine to have been invented in the last century. The examination of the drainage of Etruscan towns leads us to the consideration of another branch of activity in which this people excelled. As engineers they had no equals in the ancient world. Italian engineers who are constantly coming across portions of their work in the construction of railways, or reconstruction of canals, drains and roads are unanimous in their praise and admiration of the ancient workers.

Wherever a marshy plain hindered agriculture and spread disease, Etruscan engineers rendered it healthy and fertile; they regulated the beds of rivers to avert floods and drained lakes to increase the area of cultivation. The desolate and swampy Maremma, the unhealthy and barren parts of the Campagna, the marshy valleys of the Po and Arno were rendered, by engineering works of marvellous extension and science, gardens of fertility, supporting millions of inhabitants. The system they adopted was exactly suited to a mountainous country whose rivers were apt to descend with overwhelming impetus, when storms in the mountains suddenly filled them with

volumes of water. Canals were made which carried the water first to stretches of flat land, where it left its fertilizing deposit and was then drained off by a secondary system, thus avoiding the waste of washing away into the sea what might render the land more fertile, and also preventing the dangers of bursting dykes through sudden rushes of storm-water, carrying desolation to villages and crops. Such elaborate systems naturally required constant care, and it was part of the agricultural laws prescribed by the Books of Ritual to keep them in repair. With the destruction of the League and the non-observance of its laws, these vast tracts of country fell back into desolation.

The case of the lakes drained by the Etruscans was different; not being subject to sudden torrents these works were done, for the most part, once for all. The canals by which the Alban Lake was drained are still to be seen complete, and are entirely Etruscan. Livy's account must have been taken from a tradition in which the augur was made to play a part flattering to Roman vanity, while it concealed the true authors of the triumph of engineering skill. A lake between Signa and Prato near Florence was drained by cutting through Monte Gonfalini, and a number of small lakes in the volcanic district of Italy were emptied in the same way.

In the matter of communications, the Romans

have also stepped into their predecessors' shoes. We hear much of the perfection of Roman roads, but though these roads were carried on by Roman conquerors doubtless with Etruscan workmen all over Europe, the admirable system was perfected by the Etruscans in Etruria, for their own use and benefit, while they were the owners and rulers of the land. I cannot find a better description of an Etruscan road than Sir R. Burton gives in Etruscan Bologna, so I will take the liberty of quoting it.

"Seeing this fragment of Etruscan road at Misanello, we can easily understand that the Romans borrowed their paved roads, like their monuments, from the Etruscans...... The breadth of the thoroughfare is 14 metres, and the largest slabs which are mixed with pebbles exceed a square yard. The pavement shows no ruts, as if the Biga (chariots) were confined to the outside of the Enceinte, still the rule in many Dalmatian cities. The broad central line is flanked by pathways on either side, the conveniences so common in Roman 'High Streets' and suggesting, as at Salona and Damascus, triple gateways to North and South, perhaps to East and West. The deep flank drains have orifices to gather the rain water, and the middle is scientifically Bombé. The two bands of large square detached blocks which, disposed at regular intervals, run across the road are usually explained as the Cippi,

used for mounting horses when stirrups were unknown; and others remark that the spaces allowed the passage of carriage wheels. I would look upon them as the substitute for bridges in muddy weather, resembling on a grand scale those of Pompeii and of the modern cities of the nearer East. The same kind of unbuilded, unarched bridges are still remarked by visitors to Albanian Skodra."

The remains of bridges at Bieda, Vulci, Veii, Cività Castellana and Santa Marinella contain portions of undoubtedly Etruscan masonry, and, though broken and repaired over and over again, they show that at an epoch when historians tell us the Romans constructed none but wooden bridges the Etruscans made structures of this description as solid as their city walls.

Sculpture. The Etruscan sculptors did not employ marble, the most durable and beautiful material for sculpture, but worked in stone, alabaster and terra-cotta. Until recently the effigies, sarcophagi and sculptured ornaments or tombs were almost the only specimens of Etruscan sculpture that were known. Latterly, however, a great number of friezes and fragments of pediments and other decorations of temples have been found and pieced together and have much increased the field of observation. The Etruscans were also past masters in the art of casting bronze and some fine statues which by a

happy chance have escaped the melting pot have been discovered. The effigies and reliefs in tombs may be considered to belong to the inferior class of commercial art and though intensely interesting and important from the light they cast on Etruscan manners and customs, costumes and types of countenance, they are hardly conclusive specimens of the highest efforts of the sculptor's art. The deficiency of marble in Italy, for the Carrara quarries were only worked in Roman times, induced the Etruscans to put all their genius into perishable terra-cotta, which was easily smashed to atoms in the sacking of their cities by the Romans. The mausoleums of their great men seem to have shared the fate of the temples, for of such national monuments as that of Lars Porsenna, not a vestige remains. We are therefore deprived of most of the materials necessary for a complete study of Etruscan sculpture.

Though their statuary was easily destroyed, the Etruscans practised another method of sculpture which defies the devastating hand of man. The rock-hewn façades of the tombs in the south-western district of Etruria proper are memorials which the wear and tear of centuries has not effaced. Their resemblance to similar tombs in Lydia, Caria, Phrygia and Lycia has been noticed by Modestow and other writers, and quoted in support of the opinion that Asia Minor was the original home of the Etruscans.

The receding cornices found at Castel d' Asso and Norchia are regarded by Fergusson as a proof of Eastern origin. These façades do not emulate the stupendous creations of the Egyptians and Babylonians; like all other Etruscan works of art they do not seek impressiveness in size, but aim rather at grace and adaptation to the special needs of the place which they adorn or to the object in view when they were executed. Besides sculpturing in the living rock, the Etruscans used various sorts of stone for statues, friezes, steles and cippi. To give an account of the gradual development of the art from the early archaic reliefs, down to those where Greek influence is triumphant, is quite beyond the scope of this book. It is a work which is awaiting a competent artistic critic, for the materials once so scarce are accumulating and will one day repay the time and labour necessary for the task. The earliest reliefs consist for the most part of symbolic representations. The lotus flower, the double volute, the dolphin, the face with serpent hair, the rampant beasts, lions, calves, griffins, winged horses and sphinxes and those mysterious figures, the shrouded gods, form an inestimable series of stone documents for the study not only of art but of the derivation of primitive religious ideas.

After these primeval subjects of decoration come those processions of priests, warriors, fabulous beasts and chariots, following each other in bands or zones, the earliest all in profile, rigid and slim, ordered after rules strictly obeyed, which gradually give place, in the later works, to scenes from real life, myth and legend, treated with freedom and copied from nature. The evolution from the archaic Stela of Larthi Aninies in the Florence Archaeological Museum to the lovely bronze Minerva in the same Museum takes us across the whole field of Etruscan sculpture. Stone statues of gods and goddesses are rare; those that exist like the Thufltha in the Florence Museum are generally seated in formal pose with hands spread flat on knees. A female figure has sometimes a child on her lap, a prototype of the Madonna in the churches to-day.

A relief in the Chiusi Museum represents a scene from real life which has been explained by Com. Gamurrini as a representation of an Etruscan wedding. Unfortunately, only the upper part of the relief is left, but it shows two persons holding a fringed canopy over three others, the bride, bridegroom and father of the bride. The bridegroom holds the dress of the bride in his hand and seems to draw her towards him, while the father makes a gesture of assent with his hand. A priest with a branch of some tree, possibly the bay, i.e. the classic laurel, stands behind the bridegroom, while with their faces turned the other way as if preparing to

lead a procession are two figures, a musician playing on a pipe followed by another with branch in hand and queer head-dress. On the other side of the cippus is a house-door, and at one end are three people apparently fulfilling some religious ceremony, in which one presents another with a piece of money. These sculptures are carved with a good deal of liveliness in the action, and skill is shown in the sharpness of the relief; the cippus which it decorates was carved into the form of a temple.

In terra-cotta the progress from archaic to later work follows the same lines. The hideous canopës of Chiusi, and the figures like jointed dolls in which the ashes of the deceased are concealed, develop into fine recumbent statues with striking portrait heads. A number of fragments of the frieze of a temple were found at Poggio Buco, the ancient Statonia near Pitigliano, in Maremma. They are of early date but show an art already free from the rudeness of primitive efforts. Griffins, stags, horsemen and chariots march in procession or gallop wildly within a border of meanders and egg pattern. The griffins and stags are of the Etruscan type like those on the vases of red ware and on the doors and roofs of the tombs at Tarquinii. The horsemen on their galloping steeds are modelled with spirit and knowledge; the clinging attitude of the rider of a bare-backed mount is admirably rendered. The chariot horses are

harnessed, as in other Etruscan reliefs, with notable differences from the Greek usage. The relief is low and traces of colour remain, which here as elsewhere show the universal use of colour by the Etruscans on their sculpture. Terra-cotta reliefs of similar design have been found at other places, notably at Toscanella and at Cervetri. Pellegrini sees Attic influences in the slender forms of the human beings, the long-barrelled horses and the shapes of helmets and chariots. The curved staff carried by the priest who leads the procession in the Toscanella frieze is entirely Etruscan in shape, being quite unknown in Greek art.

In the Naples Museum are the remains of a number of friezes found at Velletri and carefully restored by Prof. G. P. Borgia. Their original colours were intact when discovered, but have faded since; they were, however, copied at once so that a clear impression of their original appearance is preserved. They are of a more perfected art than those of Toscanella and Poggio Buco. In one, chariot races are represented and the figures both of drivers and horses are excellent in action and modelling; the men have the long reins wound round their arms and lean forward as they guide horses wildly rushing with streaming manes and tails; another relief has warriors galloping, holding shields; another, feasters reclining on couches with musicians standing, playing pipes beside them.

Many groups of figures once adorning the pediments of temples have been recovered and pieced together. Some of these are very fine; those in the Florence Museum, found at Luni, are of late date, as this part of Etruria verging on the Ligurian territory was not occupied by the Etruscans in early times. They are in coloured terra-cotta and full of life and movement; the border in archaic winged figures contrasts curiously with the realistic treatment of the groups, and shows the adherence of the Etruscans to certain hieratic forms at a late date.

The bronze statues in the Vatican, Louvre and Florence Museum I describe in the chapter on bronzes. Apart from the technical excellence, which as in all Etruscan bronzes is admirable, these works show the same characteristics which are visible in other statuary belonging to the most highly developed period of Etruscan art. Beyond the liveliness of the portraiture there is not much to be learnt about sculpture, strictly so-called, from the effigies on the sarcophagi. Some are dignified, gracefully draped and naturally posed, but in the greater number all the attention of the sculptor has been concentrated on the head. To make a good portrait of the deceased seems to have been the chief aim, and in some cases the head appears to have been fitted to a body made by a mere artizan, so clumsy are the limbs and so devoid of artistic skill is the attitude.

In the long tombs, where the bodies are buried entire and the effigy is of the tall slender type, this is not so often the case; it is commoner in those later times when cremation seems to have prevailed over the other mode of burial and the thick-set largejowled figures are predominant.

The care taken about preserving the likeness enables us to recognize these two types of countenance, one with long eyes slightly raised at the corners, pointed nose and chin and smiling and gentle expression, the other with high-bridged nose, heavy jaw, broad forehead and resolute expression. The first has more affinity with the models of the painters of the frescoed tombs, the last with one of the types seen in Roman portraits and found in Italy to this day.

Painting. The paintings of Etruscan artists show much decorative feeling and they possessed the power of illustrating an incident and expressing action or emotion very perfectly. The most characteristic specimens of their work are to be found in the painted tombs, for the painted vases, even when executed in Etruria, are so completely Greek in all technical details, being in fact generally mere copies of Greek originals, that they prove little except the skill of Etruscan workmen as copyists. Many experts have considered all the vases to be either imported, or made by Greeks working in Italy,

but this view has been modified by fuller examination and it is now generally believed that there were centres of production in Etruria where native artists worked, always however inspired by the Greek models from which they learnt the art. Without long study and attention it is not possible to distinguish the peculiarities which divide the one from the other with absolute certainty. As the study involves questions which touch the ceramic rather than the pictorial art I will not touch on it here. The paintings in tombs and temples are all in fresco, not in tempera, that is to say the colour was laid on the wet stucco and dried with it. The largest number of painted tombs are those at Tarquinii, the Etruscan Tarchne, where the necropolis is full of them and where they form a series representing the art from a very early period till the final destruction of the city. This is the only site where many have been found, yet it is probable that the custom was general in the rich and prosperous cities of Etruria proper, for the painted tombs at Veii, Chiusi, Vulci, Orvieto, Vetulonia and Bomarzo, though few in number, represent all periods and styles, and seem to prove that wealthy citizens, without distinction of place or time, employed painters to decorate their tombs in this manner. Jules Martha divides the painting into three periods, which he denominates the archaic, the severe, and the free.

In the first, the figures are of Egyptian rigidity, in profile, and the sexes are distinguished by the colour of the flesh, the men being painted dark red and the women white; the animals are heraldic monsters and the oldest symbols are worked into the backgrounds and ornamental borders. A decorative scheme is aimed at and all representations of animal and plant life are strictly conventionalized. In the second, the conventions are less severe though still observed, there is a much closer observation and following of nature in the figures, the movement and action is accurately rendered and the faces, though still in profile, are lifelike and full of expression. At this period a greater variety of colours was used and the elaboration of details carried very far; in fact all the qualities of Etruscan art at its best are to be found in paintings of the second style. The third period marks the perfecting of technical ability with a corresponding loss of originality. The latest paintings show Greek freedom and knowledge in treatment; the difficulties of fore-shortening are overcome, anatomical perfection is attained but there is a lack of interest similar to that which makes us turn with a sigh of relief from the artistic tours de force of Giulio Romano and his compeers to the sublime simplicity of Giotto. There can be no doubt that the second class belongs to the best period of Etruscan art.

The unfavourable conditions under which these frescoes have existed for long centuries make it truly surprising that so much of their original colour and clearness of outline remains, but doubtless the painters, taking into consideration that it was to be the fate of their works to be buried underground and exposed to the accidents of damp and foul air, took precautions in the preparation of their materials. The fact remains that, after resisting the neglect of more than twenty centuries, they appear, when not wantonly injured, to bear the admission of light and air without further serious injury. Mrs Gray, Dennis and others who visited many of the tombs soon after their discovery more than fifty years ago, remark regretfully that soon all but the memory of their decoration will be lost, as the colours are sure to fade and disappear under the action of the air. Except in a few cases, nothing of the sort has happened; the only difficulty in the way of inspecting every painting described by these writers is the very inefficient means for lighting those tombs to which no light can be admitted from the open air. To form any just estimate of the value of the paintings they must be personally examined; the copies are taken under such disadvantages that they convey only the general scheme and arrangement, nothing of the beauty or charm either of colour or expression is reproduced. The Campana tomb at

Veii is decorated with very interesting frescoes. Notwithstanding the action of damp and darkness during ages, these are still visible when the eye gets used to the gloom. They are archaic in style and are indeed the oldest frescoes yet found in Etruria. The usual plan is followed of two schemes of decoration, an upper and a lower, separated by a horizontal band. In this case the band is of the lotus pattern. Long-legged high-crouped horses led by naked soldiers are mounted by small riders, and queer shaped dogs, leopards and a pony trot alongside. A species of sphinx is being pushed from behind by a leopard which sits up on its haunches and another walks forward hanging out a long tongue. These queer beasts are as odd in colour as in form, being particoloured, black, yellow and red and spotted all over without the least regard to nature. The flesh of the human beings is painted deep red. All around and about, the background is filled in with the double volute symbol of fertility. The artist of these strange paintings possessed a certain sense of decorative arrangement, notwithstanding his very primitive technique. The design is evidently a conventional and traditional representation of the passage of the soul from this world to the next. Certain types and symbols, from which the artist is forbidden to stray, are depicted and the only colours used, black, red and yellow, have doubtless their

meaning from the strange and apparently capricious way in which they are used.

In such tombs as the Grotta delle Inscrizione and Grotta del Barone at Tarquinii we have examples of the gradual evolution of the severe primitive conventions. The style is still more or less archaic, but games, dances, races and sports are represented. Trees of a formal decorative type are used to divide the groups, the dark red flesh of the men, which in earlier works serves to distinguish the sexes, becomes paler, more colours are used, the forms of horses, panthers and dogs become less fanciful, and though sphinxes, winged horses, griffins and other fabulous beasts are introduced, there is a clear inclination towards an imitation of nature. The frescoes of the so-called Camera del Morto at Tarquinii are in the intermediate style, when convention was beginning to cede to the desire for more freedom in design. We have the traditional panthers and lions but in addition there is a scene from real life represented with the stiffness and naïveté of pre-Giottesque Italian art, joined to great spirit in the action and portrayal of emotion. An old man stretched on a couch of severe but correct style has evidently just expired, a young woman is drawing a hood over his face and a man arranges a covering over his feet; two other men, one at the foot the other at the head of the couch, stand in strange poses, they raise one

hand to the head and one leg is lifted and crossed over the other, as if they were about to begin a dance. On the other wall are a couple of men dancing to the sound of the pipes, which one of them plays while he dances. One of the dancers holds a chaplet in his hand and other chaplets hang round the walls. This probably represents a ceremonial dance which formed part of the funeral celebrations. We see here an artist striving with imperfect knowledge to represent a realistic scene of grief and movement and succeeding in conveying his meaning with surprising skill, bound as he is by the conventions of early art.

A tomb in which archaic style merges into the severe or middle period is the so-called Monkey tomb at Chiusi. Here athletes whose attitudes recall those of the Knossos frescoes are represented with much vigour and freedom of movement, chariotraces and a horse which seems to be doing circus tricks follow each other all round the walls, which are in this, as in almost all the painted tombs, divided horizontally into two bands forming an upper and a lower decorative scheme. Beside the entrance, there is the portrait of a lady looking on at the sports. She is comfortably seated with her feet on a footstool and holds a parasol over her head, and her appearance and occupation are so modern that it is with a shock that one realizes that the contests

she is looking on at were decided over 2,000 years ago. Among the other figures are two men playing at Morra¹ and the tenseness of their attitudes is accurately copied from nature, exactly as one can see them to-day, when a group of youths at a festa begin to play that time-honoured but now forbidden game. A monkey chained to a bush and looking out from the wall with apish malice is an example of the love of the Etruscans for quaint adjuncts.

The tombs of the Triclinio, Scrofa Nera, Francesca, Querciola and Bighe at Tarquinii, and Colle Casuccini at Chiusi, to name only a few taken at random from the number uncovered up to the present date, represent the best period. In these the scheme of two bands one above the other divided by an ornamental border is followed, dancers, male and female, trip with a graceful verve that recalls the boleros and fandangos of the Andalusian peasants. As they dance they accompany themselves with pipes and castenets or merely by clapping their hands. The women are clad in long diaphanous garments which sway with the movement of their bodies and they wear sandals and necklaces; the

¹ The game of Morra consists of a sudden gesture by both players, who each throw out one hand, with one or more fingers extended and at the same instant cry a number which if it tally with the number of fingers shown wins a point to the crier.

men are barefoot and wear a short tunic. None of the dancers have anything indecorous, like the satyr-like gambols represented on some of the Greek vases. Chariot-races and horse and foot-races, athletic sports, gymnastic feats, boxing, wrestling, cestusplaying and various games such as draughts, quoits, knuckle-bones, morra and others not identified, are among the spectacles which are being watched by spectators in grand-stands, differing little from those on a modern race-course. Small animals such as dogs, cats, monkeys and young leopards gambol or lie around and ducks, geese, peacocks and other birds fill up spaces in the composition. Either above or below these a banquet is usually represented; guests crowned with wreaths are half-reclining before tables on which cups and plates, fruit and eggs are placed. Men and women feast together, no invidious distinctions as to sex, such as the Greeks observed, were made by the Etruscans. Musicians accompany the festivity and servants run to and fro bearing amphoras of wine and dishes of food. Though only fruit and eggs are on the tables we need not conclude that the Etruscans eschewed meat, for in a tomb at Orvieto the kitchen is portrayed, where the cook is in the act of cutting a joint from the carcase of an animal hung from the beams of the ceiling. Pliny tells us that it was the custom at funeral feasts to make speeches commemorating the virtues of the

deceased and the expression on the faces of some of the convives accords very well with this ceremony. The wreaths or flowers they hold in their hands have probably a symbolical meaning. Wreaths, either made of artificial flowers and leaves in gold and silver, enamels and precious stones or merely painted or sculptured on the walls, are never absent from the tombs.

The religious scenes are generally representative of the passage of the soul to another world, or of sacrifices. Winged figures, prototypes of the guardian angels of medieval art, attend and support the departed spirit and protect him from forbidding shock-headed demons. Charun armed with a mallet and a winged genius holding a torch accompany the cortège.

Mythological subjects are rarely found in the painted tombs; there are however a few in which the names of the gods and heroes are written in Etruscan characters over the figures.

Some that have been so interpreted can also be regarded as representing the last scene of the life of the dead.

Hunting scenes are common and the wild boar and the deer are pursued with spears, clubs and swords, and dogs assist in the chase.

The painted tomb of the Sette Camine at Orvieto is reproduced in the garden of the Florence Museum.

Not only the dining table and guests but the kitchen with the cooks preparing the feast are represented. The bodies of the animals hang as in a butcher's shop to-day and the attendants bustle to and fro. Grapes are on the table and amphoras of wine are being carried by servants. Pipers accompany the feast and even cheer the labours of the cook in the kitchen.

A processional arrangement of the figures was usual, especially in the early tombs; in this respect all the early works of art whether in stone, terracotta, bronze, gold or silver have a similar convention. The decorative use of trees, cypress and myrtle for choice, dividing the compositions vertically, is characteristic; borders of meanders, lotus, volutes and other patterns run below and above.

It is difficult to see these paintings clearly enough to form a just idea of their value, owing to the darkness of the tombs and the dim flickering light of the candles of the guides. It is much to be wished that portable electric lanterns could be used not only in the interests of the visitors but of the frescoes themselves which run continual risk through the smoky guttering candles being held close to them.

The Etruscans rarely painted in tempera; an alabaster sarcophagus from the Tarquinii in Florence Museum, on which is painted in tempera a battle

of Amazons and warriors, is the only complete work of the kind existing. The power of the Etruscan artist to convey expression is exemplified here. It belongs to a rather late period and might be classed as the work of an inferior Greek artist were it not for the wonderful expressiveness of the countenances; in each combatant the exact grade of expression suited to the action portrayed is conveyed by the simplest methods. The look of excited daring on the Amazon charioteers as they drive their chariots to the contest and the harrowed distracted faces of the men who strike down their female antagonists are inimitable and relieve the scene of the repulsiveness which the Greeks with all their perfection of technique could not banish from it. Again the reproach in the glance of the flying Amazon who turns on her horse as the warrior strikes at her could not be more vividly conveyed; though obviously defeated the Amazons are in no case being dragged along or trampled on.

The Etruscan artists in their best period do not seem to have had much love of indecent representations; only in quite decadent times do obscenities become popular. The vases show the most examples of this class of composition, but they are copied from the Greek. The false prudery of Roman writers who saw indecency in the mingling of the sexes at banquets and the relative freedom of Etruscan women,

does not carry much weight considering what we know of Roman sexual morality, and the charge that they were waited on at banquets by naked handmaids is not borne out by the frescoes where all the female figures are fully clothed. Even the dresses of the dancing girls might be copied with advantage by ballet dancers of all ages.

The grotesque and terrifying element which is present in the early frescoes as in all primitive art diminishes and vanishes in the finest period; to return only in decadent times as a meaningless caricature of what was at first a symbolic bowing before the great forces of nature.

Without venturing on appreciations, the value of which newer discoveries would probably destroy, I think I may hazard the opinion that the direction in which to look for light on the origin and developments of Etruscan painting is towards Crete. A comparison of the frescoes of the palace at Knossos with those of the early tombs is both interesting and instructive and may lead to conclusions more satisfactory than the confusing jumble of Egyptian, Phoenician and Greek analogies which are often served up as sops to our curiosity without offering a real solution of any problem.

Bronzes. The mixture of copper and tin which we call bronze was a very early invention of mankind. The Etruscans celebrated in antiquity as metal workers have left vast numbers of bronzes of all descriptions. The reputation of the Phoenicians as bronze workers which archaeologists once sustained has been reduced in proportion and we know them now chiefly as the sea-carriers of the ancient world. Professor Milani connects the Etruscan craftsman with the Cretan dactyls, the legendary inventors of metal-working, who according to Greek artistic tradition formed a corporation of artisans which had its centre on Mount Ida in the heart of the island of Crete. Milani compares them to the Cosmati, the famous corporation of mosaic workers of the Middle Ages. The art as it is represented in Etruscan tombs is already far advanced and not only weapons, ornaments and utensils of all sorts, but statuettes, busts and statues occur in a gradually progressive series, from the queer little votive figures like the Noah's Ark men of our childhood to fine statues such as the Minerva and the Orator in Florence.

The art of casting in moulds was very early practised and was used for these figures, but very curious specimens made of plates of hammered bronze, the different parts joined by rivets, are found in various parts of Etruria. The bust of a lady from the Grotta d' Isis now in the British Museum is made in this way. The plates are held by pins on a wooden foundation, the far from beautiful face is hammered from inside and long stiff curls of thin

strips of metal curled like shavings hang from two nails behind her ears. Though hammered work was probably an earlier method of treating bronze than casting, it by no means ceased or even became less common with the improvement of the latter art. The smith and the founder continued to work side by side, and up to our own day some of the most beautiful metal work is hammered, not cast. case of utensils both methods may be employed in one object, a vase or ewer with a hammered body having cast handles and ornaments riveted on to it. Armour was generally hammered but weapons such as spear-heads and sword blades were also moulded. The skill of the early coppersmiths is equal to that of the goldsmiths whose work I shall treat in a following chapter. The beauty of all such work, coming as it does from the absolute harmony of eye and hand and demanding a union of mental and manual activity and necessitating sudden individual adaptations to meet variations in the metal under the hand, gives almost more pleasure to a taste sensitive to artistic technique than any other handicraft.

Most of the large and many of the smaller masterpieces of Etruscan bronze-work have long ago been melted down and are lost to us for ever. We read of two thousand bronze statues carried off to Rome from Velznas (Orvieto) when it was taken by

the Romans. Not one of these has survived. The hope may always be cherished that excavators on hitherto untouched sites may bring us some addition to the scanty number discovered so far. The beautiful Minerva in the Florence Museum was found near Arezzo in 1554 and the one in the Louvre fished up out of the mud below high water mark in the sea at Piombino, near the Etruscan port of Populonia. The Orator (also at Florence) was found at San-guimeto near Lake Trasimene in 1556, and the Chimaera was dug up at Arezzo in the same year as the Minerva. There are now in Florence some beautiful fragments of what must have been a fine group of a chariot with horse and driver found at Chianciana and belonging to a statue of Diana Silene. The portions which survive are so exquisitely and delicately modelled that one cannot sufficiently regret the loss of the whole work. The Chimaera was restored by Benvenuto Cellini; it has an inscription in Etruscan characters TINSCVIL, but whether that was the Etruscan name of such a creature, who shall say? The bronze wolf of the capitol used to be classed as Etruscan but doubts have been cast on its antiquity and some authors, among them Melani¹, regard it as a medieval copy of a destroyed ancient bronze.

There are two quaint little bronze boys in the Vatican who are attired in necklaces with a bulla

¹ Manuale di scultura antica e moderna.

attached and no other clothing, and have each an Etruscan inscription one on his leg and the other on his arm. They are thought to be votive images. One comes from the tomb of the Veluna at Tarquinia, the other who holds a bird in his hand was found elsewhere.

Little bronze ships are very common in the tombs and remind one of the Egyptian death ships. One which came from the Tomba del Duca at Vetulonia has been minutely described by Prof. Milani who considers it a most important specimen for the study of Etruscan religious origins. It has a number of small animals, lizards, moles and mice modelled on the bulwarks, two oxen stand amidships with a yoke which crosses the ship from one side to the other. The figurehead is a stag's head with a nimbus of rays around it and forward on the poop is a queer little two-faced figure, the lower part of whose body consists of four pilasters joined into one column. Prof. Milani finds in this a resemblance to the oldest idol of Apollo adored at Amyclae in Laconia and the little figures on the bulwarks are, he remarks, creatures sacred to Apollo.

Votive objects in bronze are found wherever a temple or a shrine existed. The great find on Monte Falterona consisted of hundreds of little figures many of them made with the deformities or injuries for the cure of which the givers had visited the shrine. There is a stiff traditional form in which all these little votive figures are made. The Falterona collection was unfortunately allowed to go out of the country and is now in the Museum of the Hermitage at St Petersburg. The receptacle containing four-teen thousand eight hundred bronze objects found under the Piazza St Francesco at Bologna is by some regarded as the treasury of a shrine, but the more probable opinion is that it consists of the plant of a bronze-foundry hidden during the Gallic invasion. The fact that there are moulds and lumps of unworked bronze amongst the rest seems conclusive.

The bronze mirrors found in nearly every tomb have merited special works written on their art and significance. I cannot go into the question here. The effigies of Etruscan ladies generally hold one in the hand. At one time it was thought that they were merely toilet adjuncts but this view has had to be abandoned. They are now admitted to have a religious significance. In shape they are the same as the hand-glass we use to-day; the disk was polished on one side and on the other a scene, generally mythological, was engraved. Another and less simple form has a case which is ornamented in relief but these are much rarer. They are about six or seven inches in diameter, the edges are sometimes turned up and the handle is attached by rivets. The designs vary from the rudest scratchings on metal disks to the most artistic and finished specimens of the engraver's art, with elaborately decorated handles sometimes silvered, but the Etruscan mirrors were not inlaid with precious stones as were later Roman ones.

The cists or caskets are oval or round boxes of the same shape as our biscuit boxes and are decorated either with engraved designs or reliefs. They usually have bands running round forming two or more schemes of decoration. The handles are cast and soldered on and are sometimes in the shape of human figures. The collection of bronzes in the Gregorian Museum at the Vatican is most important, including as it does the most beautiful specimens of cists and candelabra. The tall candlesticks found in most of the tombs have been imitated for altar candlesticks all through the ages; beautiful pedestals for little lamps have every variety of ornamental device. In the Florence Museum are some with little birds perched on the edge of the receptacle for oil or perfume, on one a tiny monkey chases a bird up a slender stem, in another a female holds the lamp on her head. Lanterns and thuribles with highly ornamented chains, saucers for burning perfumes and tripods supporting basins, repay minute inspection, from the ingenious variations and delicate fancy bestowed on their fabrication. A form of thurible with a moveable cover is found in great

numbers at Vetulonia, the chains and swivels are all highly ornamented.

Huge cauldrons with heads of griffins or serpents projecting from the rim all round are very numerous, they seem to have served as receptacles for storing the objects left for the use of the dead, but of the meaning of the circle of heads I have not seen any explanation. Fragments of body armour, much of it exquisitely modelled, shields, helmets and arms are found in profusion. At Telemon a great receptacle full of arms was found; this was the site, according to Polybius, of a great battle and these may have been the arms of the slain gathered up and buried after the fight. The shields in the Gregorian Museum are embossed in relief in especially fine work and are in good preservation. round shields from Vetulonia are also very fine, the long shaped stone shields which are sculptured on some of the early tombs tell of another race. Bronze chairs and a sort of bronze bier on wheels have been found; in one case a small reproduction as if for the use of a child was found at Chiusi. Any amount of bronze harness comes from Vetulonia, the bits sometimes ornamented with little representations of horses at the sides. From the early tombs large bronze fibulas of the form called Mignatta (Italian for leach) are gathered up in the débris, they were evidently meant to fasten the folds of very coarse thick garments. These are decorated with scratched lines either round and round or obliquely or in vandykes and meanders. A great bronze one found on Poggio alla Guardia had a fine gold thread wound tightly round it, and another found in the Circolo di Acquastini was covered with gold leaf on which designs were scratched. Bronze buckles are very common and most have loops fastening over hooks, some were the fastenings of belts, others belonged to harness and are larger and stronger. Among the bronzes from Monterosa is a hook and eye the exact prototype of the hook and eye we use to-day.

A bronze stove, in the Vatican, of the same shape as the high earthenware ones has a sort of receptacle for the fire above and a stand of two spheres on a pedestal, all very gracefully embossed in zones with archaic high-crouped animals with wings and lions' heads and a galloping bull. This came from the Regulini-Galassi tomb at Cere. The subjects in the bronze reliefs, whether on shields, cists or other objects, are those found elsewhere in terra-cotta, stone or gold and silver; symbolic figures, processions, animals and geometrical designs are worked into an endless variety of designs.

Death masks of bronze have been found at Vetulonia and Chiusi and possibly elsewhere; and at Orvieto in the Museum Faino there is a very interesting collection of bronze keys. The bronze coins which give us so many of the ancient place-names, names of deities and other information of priceless value require to be treated in a work on the numismatic art.

Pottery. The Greek painted vases which are found in such vast numbers in Etruscan tombs denote the activity of the trade relations between Greece and Etruria. The importation appears to have gone on briskly for hundreds of years between the seventh and third centuries B.C., but in the time of Julius Caesar, Strabo asserts that the art was lost and that as they had in consequence become rare and costly the cemeteries of Corinth were ransacked for them. It appears rather strange if this were the case that so many were left in the Etruscan tombs, whence they are extracted by thousands up to the present day. Though the art was Greek and many of the finest specimens are signed with the names of Greek artists, the Etruscans soon began to make copies in many of which the names of gods and heroes are incised over their representations in Etruscan characters. In the Etruscan vases, though the subjects are taken from Greek mythology, the Etruscan Charun with his hammer and the good and evil genii accompanying the souls on their passage from this world to another are introduced. Experts also detect certain distinctive peculiarities in Etruscan as distinguished from original Greek vases. As

these involve technical points only interesting to those learned in ceramic art, I shall not enter on the question. Some of the imitations are exceedingly coarse and inferior, mere cheap copies of imported vases; it is only with reference to the finer work that any doubts can arise. The Campanian and Syracusan pottery of fine earthenware varnished black, ornamented in relief, was also largely manufactured in Etruria. There were manufactories of it at Cervetri, Tarquinia, Volterra, Chiusi and Arezzo. The forms are light and elegant and the black varnish very perfect. This pottery was of late date, about the third century B.C. The light coral-red pottery made at Arezzo was continued down to Roman times, and was not of early origin.

The bucchero nero or black ware, ornamented with incised or scratched figures and later with reliefs, was produced for a long period all over Etruria. The exact method of colouring the clay is not known, it is not varnished over as in the black painted vases and the Syracuse ware but black throughout as one can see in the bits of broken pots. Kletsche thinks that it was turned black by being smoked. Some experiments made at Sèvres show that it was exposed to great heat. The early specimens were decorated by the potter passing a little cylinder, working on an axis with concave figures on it, over the soft earthenware and thus impressing bands of figures repeating themselves all round.

Earlier still mere scratchings and lines disposed in vandykes, squares, crosses and meanders or bands were used and, later, moulds were employed and the finer parts finished by hand. The workman pressed a mould on the wet clay of a lion, a sphinx, a horseman or other figure and then touched up the muscles, the face, the mane, in fact all the detail with a burin. The arrangement is often processional and separated by bands of conventional decoration. The shapes of vases, utensils and other objects in bucchero are so varied that to attempt a list would be tedious; they can only be adequately studied in museums and illustrated works. They go through the usual evolution, an early time of rough work of imperfect technical methods though often attaining grace and harmony in form and design; a gradual progression till artistic feeling and manual dexterity meet and merge in the perfect work, and a decadence in which heavy and over-ornamented forms are produced, with a technique which gradually deteriorates till the decay is complete. Much of this black bucchero, especially in the late specimens, is an obvious imitation of bronze. Some are absolutely identical with similar bronze objects. The form of a cauldron with heads projecting in a circle from the edge which one so often finds in the bronzes is equally common in earthenware. Among the objects peculiar to bucchero is a curious receptacle called in Italian a focolare or brazier, which is found in almost every

tomb; it is like a tray with deep edges one of which has a depression in the middle, and many have four feet which raise them an inch or two from the ground. Within it is a complete set of pretty little cups and saucers, jugs, pots, bowls and spoons; the whole must have been used for the preparation of some dainty little repast which no doubt replaced afternoon tea in polite Etruscan society. The tray is called "focolare," because it was supposed that it held hot ashes to warm up the contents of the pots or because it could be stood over a hot hearth, but I doubt the appropriateness of the name; it may have merely served as a stand, as it is often decorated with a scroll pattern round the edge and just holds the entire set in a neat compact way. The tall round braziers which are made in earthenware as well as in bronze are much more convenient for heating purposes and there is no doubt at all about their use.

The long development from the rough red and yellow ware of the early tombs to the finest terracotta, ornamented with artistic reliefs and of the most graceful forms, has been made the subject of many complete works. Nothing but attentive study of the specimens in museums and the plates of illustrated works can give any idea of the richness and variety of this field of research. The finds in pottery that have been made in Rhodes and Boeotia

have been of much assistance in classing and comparing Etruscan with Greek pottery. The pithoi coming from Rhodes and Boeotia are like large amphoras with two handles and end in a point, whereas the Etruscan form is without handles, is vertically grooved and has other distinctive peculiarities. Pellegrini considers Cere to have been the centre for the manufacture of pithoi and of the great platters with reliefs in red ware, and that the tradition of Demaratus exiled from Corinth, establishing himself at Tarquinii in the same part of Etruria and bringing the Greek potters Eucheir and Eugrammos in his train, points to a very early manufacture directed by Greek immigrants. Chiusi, the ancient Camars, was another centre and one can trace in the contents of its sepulchres a complete evolution of the ceramic art. The canopës with the quaint portrait heads are one of its characteristic The François vase, one of the most products. elaborate specimens of the Greek painted vase ever found in Etruria, was found at Chiusi in 1845, showing that while carrying on the manufacture of pottery themselves on the spot they still imported such large and costly productions as this. twenty-seven inches high and has six bands of figures and eleven different subjects with one hundred and fifteen scratched inscriptions. A very beautiful vase is in the Gregorian Museum in the Vatican. It was

found at Vulci and is about the same size as the François vase; it is of the finest archaic style, the names of the personages are incised over or beside them, and the words are coming out of the mouths of Ackeleos (Achilles) and Aiantos (Ajax) who are playing a game which is described by most writers as dice: but as no dice are to be seen, and they have some of their fingers spread out, just as the Italians do when playing Morra, and look in each other's faces in the same way, I imagine it is that game, the words coming from their mouths being numbers, such as are called out in playing Morra. On the reverse is Kastor leading a horse and Polydeukes playing with a dog, while Leda clad in a long straight robe covered with the Gammadion ornament offers a flower to Kastor.

Jewellery. The jewellery and goldsmith's work found in Etruscan tombs is unrivalled. The most artistic jewellery now made is copied from Etruscan models.

Among the methods used by the Etruscan craftsmen there is one which is peculiarly interesting and distinctive. This is called by Italians granulata or al pulviscolo, and has a further development called granulata filigrana. Before proceeding to the description of this technique it is well to remember that though it is the best known, and is what most people have in view when they speak of Etruscan

jewellery, it was known in Italy before the arrival of the Etruscans, unless we assign a much earlier date to their immigration than Herodotus and the earlier historians give. As this is a matter about which archaeologists are far from having come to an agreement, the origins of the technique remain obscure, but whether the Etruscans brought it with them or learnt it from the earlier inhabitants, whom they conquered and brought into subjection, there is no manner of doubt they employed the granulated filigree during the whole period of their national life, and that it only died out and disappeared with the rest of their arts, after their conquest and extermination as a nation by Rome.

Professor Karo, in his able articles on Etruscan jewellery in Volumes I and II of Studi e Materiale di Archeologia, points out that there was evidently a school of jewellery at Vetulonia during the eighth and seventh centuries B.C., which furnishes splendid examples of this particular technique.

It consists of a powder of minute gold globules, so fine as to resemble gold dust, arranged on metal plates or disks in varied patterns. In many cases the patterns are geometrical, triangles, stars, crescents or meanders, in others strange conventional figures of lions, horses, dragons, sphinxes, birds and occasionally human figures. These are fixed on surfaces as small as the drop of an ear-ring or the head of a

large pin, with a symmetry as exact as it is dainty. There is a peculiarly soft lustrous texture in this work which I can only describe by likening it to what one might imagine to be the appearance of golden velvet. The finish and delicacy of the best specimens must be seen to be appreciated, reproductions, however fine, only give a very faint idea of their beauty. More extraordinary, however, even than this minute and elaborate work is the granulated filigree which is the acme and triumph of the Etruscan goldsmith's skill. At the first glance this ancient filigree, which must not be confused with the modern imitations, appears to be formed of the finest gold wire, twisted and worked into all sorts of forms, volutes, rosettes, palmettes, circles, flowers, leaves and numberless other tiny and exquisite creations. These delicate figures enchant the eye, when wire fine as a thread is supposed to be their substance, but when on examination, it appears that this wire is in fact a chain of minute globules soldered one to another, such fairy-like delicacy surpasses belief. The gossamer web which floats in the air on early summer mornings is the only thread comparable to it. In this, as in the globules sown on the disks, the result obtained is one which no other technical method can rival. The softness, the play of light, the depth and solidity combined with airy lightness, mere wire, however fine and exquisitely wrought, can

never produce. It is the countless tiny spheres too small for the naked eye to distinguish from each other, which gives the inimitable quality to this particular elaboration of filigree gold-work.

Inimitable it may justly be called. The brothers Castellani, the eminent Roman jewellers, spent years of endeavour and study in their efforts to imitate it, but they are the first to admit that their beautiful counterfeits cannot rival the masterpieces of the ancient workers.

"They (the ancients) were acquainted with some chemical method of treating the globules of gold used in this work which escapes us," says Signor Castellani. The Genoese goldsmiths revived the filigree in the fifteenth century, and it is uncertain whether they copied ancient models which fell into their hands or introduced the craft from the East, but wherever they obtained their inspiration, they never even in their palmiest days approached the beauty of the pre-Roman work.

Modern filigree is made by arranging gold or silver wire in the required pattern, on a charcoal foundation, which is then exposed to heat sufficient to cause the charcoal to crumble into ash, when the metal tracery remains in its light transparency.

Besides the granular and the granulated filigree, the Etruscan jewellers worked much in repoussé. These ornaments are of gold, silver or electrum, the latter often covered by a very thin gold plate. The plating is so subtle as to be supposed to be gilding by casual observers, but this is not the case. In Etruscan tombs quantities of these very fine gold leaves are found scattered amongst the débris and the amount caused much conjecture until it was finally settled in the opinion of experts to have been the covering of all sorts of objects buried with the dead, such as shields, cups and bowls as well as articles of personal adornment. The thieves who stole the precious metals from nearly all the tombs were too hurried to gather up this scattered treasure, which is now the only evidence of former magnificence remaining to us, in the majority of cases.

The following stones were used by Etruscan jewellers: emerald, beryl, plasina, chrysophase, garnet, essonite, bloodstone, jacinth, zircon, carnelian, green jasper, chalcedony, haematite, sard, amethyst, lapis-lazuli, onyx and opal. Rock crystal is also employed, and amber. The use of the latter began very early; it was encrusted in bronze breastplates, belts, rings and ear-rings, carved and hung as a pendant to necklaces and strung as beads.

Scarabs found favour among the Etruscans. Great numbers were imported from Egypt and Greece, but the Etruscan jewellers soon began to imitate them, and it requires an expert to distinguish between the native and the imported gems. The

subjects engraved are usually Greek, the Etruscan craftsman in this industry being generally merely a skilful copyist, who took both style and subject from his models. They were used sometimes as ornaments, but oftener as seals, set as rings.

Köhler divides Etruscan scarabs into three classes:

Cent. VII to V B.C. Best period.

" V to III B.C. Less good.

After cent. III B.C. to Julius Caesar. Bad.

The greatest number are found in tombs between
the VI and III centuries B.C.

Many scarabs have been picked up in the socalled jewellers' field at Chiusi, the ancient Camars, where gems and articles of jewellery were turned up by the plough loose among the soil. This has led to an opinion that Camars was possibly a centre of the manufacture of Etruscan scarabs.

To deal adequately with the subject a separate treatise would be required; I can only touch a few of the main points in this résumé of all classes of Etruscan goldsmith's work.

The art of enamelling was known to the Etruscan, and introduced into many of the finest specimens of granular and granulated filigree gold-work. These old enamels are cloisonnés; so far as I have observed, the painted enamels of the Limoges enamelists are not represented in antiquity. Some is exquisitely

handled, especially when employed in the making of the wreaths with which the sepulchral effigies were crowned. I have now mentioned all the methods of the Etruscan jewellers and goldsmiths that I have been able to trace, and will go on to describe some of the principal objects which were the result of their skill and invention.

The first in order by number and variety is the Fibula. This, of all articles of personal adornment, is the one that has held the field the longest and changed the least. Bracelets, necklaces, rings and buckles are as old as the earliest civilization, but they depart widely from their primitive types, or only return to them casually at the bidding of a caprice of fashion, while the safety-pin of our nurseries is exactly the same as its prototype in the earliest terramare and palafitte of Lombardy or the well-tombs of the bronze age.

Nevertheless, though the original type continues to be used to-day, man soon began to elaborate and adorn what was one of the most indispensable parts of primitive costume. When squares and strips of linen and woollen stuff had to be draped about the human form without the assistance of the tailor and dressmaker, the fibula was of the first importance.

Oscar Montélius figures two hundred and eightynine different forms in the plates of his great work on the primitive civilizations of Italy. An early improvement was the substitution of a spiral spring for the solid bow of the fibula. This was evidently designed to enable the folds of thick cloth or linen to be pinned together without bending the pin. The great bronze fibula of the Poggia alla Guardia at Vetulonia, now in the Florence Museum, is of this type, which continues to appear in great numbers and twisted into a variety of forms during a certain period, after which it disappears and the original type again becomes fashionable, ornamented in all possible ways with richness and elaboration, but not varying much in form.

Many of the Vetulonian fibulas in the Florence Museum are worthy of close observation. One has a bow of four silver filigree ribbons soldered together with dainty skill, another has a double granular meander along a species of sheath into which the pin fits, and a seven-pointed star at the extremities. Other fibulas of this shape have the sheath decorated with granular and repoussé work of archaic animals and meanders, and the symbolic design of the two rampant beasts with an altar or pillar between them, which is common to Mycenaean and Egyptian as well The disappearance of the as Etruscan ornament. spring-bow fibulas was probably due to the evolution of costume; with the substitution of fine stuffs and silks and fashioned garments the need for this type would pass away. Very tiny and delicate gold fibulas of the old sort, which are imitated as brooches to-day, take the place of the large primitive shapes, or, when large ones are found, they are very costly and elaborate and possibly part of a ceremonial vestment.

A large pin, resembling in shape and size a modern lady's hat pin, found at Vetulonia has a granulated gold head, and was evidently made to match a fibula of a similar pattern found in the same tomb.

The gold fibula with long sheath found in the Bernardina tomb, and now in the Kircherian Museum at Rome, has an inscription in "granulata" all along the sheath.

All the sepulchral effigies have rings on their fingers; in the early tombs and during the best period before the decadence set in they generally have but one. This one was a seal-ring in the case of the men, and it is thought that the women wore a key-ring. A terra-cotta effigy of the second century B.C. now in the Florence Museum, with the name Larthia Seianti in Etruscan characters carved on it, has what appears to be a key-ring on the fourth finger. Rings are sometimes found amongst the débris of the tombs where the body was buried entire, where they have escaped the vigilance of the plunderers, but this is rare, as the graves have mostly been ravaged again and again.

It must not be forgotten that the Etruscans used to bury and cremate indiscriminately during

the whole of their national life. In some cemeteries and at some periods one or other mode is more general, but there is no place or time in which both forms of burial are not found existing side by side. In the one case the body was decked with the jewellery, in the other it was placed on the effigy which surmounted the ash-chest or urn.

The lavish profusion of ornaments with which some writers reproach the Etruscans is confined to the later tombs, where cremating is the usual custom and the effigies are loaded with chains, rings, bracelets and necklaces. Though early tombs such as the Regulini Galassi contained a wealth of precious objects, they appear rather to have formed part of a rich ceremonial costume of which each separate adjunct was a fine work of art, than the mere barbaric display of incongruous bedizenment suggested by the decadent effigies.

The scarabs and gems used for seals are finely engraved, sometimes with religious symbols, representations of mythical personages or gods, or what was probably the device of the owner.

The Etruscans seem to have attached more ceremonial importance to the ring than did the Greeks, and they passed on this custom to the Romans. The betrothal ring, not used in Greece, is a case in point.

The settings of the stones in ordinary rings

include nearly all the forms used by jewellers to-day and, except in the case of the filigree, do not differ much from other antiques. A fine filigree ring in the British Museum found at Capua is catalogued as Greek, but I may be allowed to describe it here, as its technique resembles so closely that of the Etruscan jewellery of Vetulonia and as Capua was at one period a city of Etruria Campaniana. This exquisite ring consists of a hoop finished at the ends with palmettes; the oval bezel has a design in relief of a youthful satyr, with rosettes and a side decoration of filigree spirals. It greatly resembles the early work of the Regulini-Galassi tomb. The lightest and most elegant ear-rings are those in filigree, but there are also many pretty and simple forms either of plain gold with a single stone or in repoussé. These last are, however, often very heavy, and some are so massive as to suggest that they formed part of an elaborate head-dress and were only intended to be worn on special and solemn occasions. There is a very large one of this type in the Museum Papa Giulio at Rome, but notwithstanding its elaboration it is more curious than beautiful. On the other hand the filigree is often not only quaint but charming both in idea and work. Tiny baskets, flowers, birds, shells, amphoras, acorns and other pretty little devices hang from them. One form is that called à baule by the Italians, not very appropriately, I think, as the

resemblance to a trunk is not striking. The Louvre possesses a beautiful specimen found near Bolsena, a neighbourhood riddled with Etruscan tombs. It is all made of granulated filigree and represents a four-horse chariot driven by a god crowned with rays, evidently the chariot of the sun; two flying victories hold a flower and a trophy and bear a canopy over the god, all round the edge is a series of rings from which hang alternately an amphora and a rosette. It gives an idea of the fineness of the work to know that the whole length of the ear-ring is only $3\frac{1}{2}$ inches.

It is claimed as Greek by Jules Martha, but without the very closest scrutiny it is not possible to assert this with certainty. We have the authority of experts such as Professor Karo and Signor Castellani for the fact that the true granulated filigree was unknown to Greek antiquity. By true granulated filigree I mean that composed of chains of tiny globules; the Greeks used very fine twisted wire instead of the granulated or globular technique.

The question is a delicate one, but Signor Castellani, who has studied the question from the point of view of the technical expert, is of opinion that the Greek goldsmiths' and jewellers' work is quite distinguishable from the Italic, and he points out that as Greek influence spread and became predominant the granulated filigree deteriorated and disappeared.

Necklaces and bracelets naturally formed part of every Etruscan lady's outfit. Strings of beads of glazed earthenware, amber, marble, crystal and all sorts of precious stones were fastened with clasps of all descriptions. Gold chains fitting the neck with pendants either only in front or all round, and little tubes strung together and decorated in repoussé are the most common. The pendants are stones, either carved or plain, scarabs, or are worked in gold or silver repoussé of many different shapes and designs.

A pendant from the tumulus della Pietrera at Vetulonia represents a curious-looking animal hung by the middle, the head and hind-quarters curved down and inwards, so as to fit into an oval frame. It looks not unlike the insignia of the Order of the Golden Fleece. A handsome necklace in the Vatican has amethysts hanging from a chain woven from fine gold wire. Another has alternately a sphinx and a Gorgon's head in repoussé all the way round and in another a lotus flower alternates with a human head.

Bracelets are of all sorts, from plain circlets and spirals to elaborate repoussé and delicate filigree. Some very fine gold filigree bracelets in the Florence Museum come from Vetulonia. The clasps merit attention; one has the design of the woman between two rampant beasts.

Wide metal belts in repoussé about 4 inches wide were evidently fashionable at one time. Many effigies wear them, and an archaic bust in fetid limestone in the Florence Museum has one very faithfully reproduced, sculptured round the waist. They are sometimes in one piece, but many are of plates and have grooves or loops to attach them together, others have holes and pegs to fasten them to a foundation of leather or stuff. Buckles and clasps of a great variety of forms are found, generally ornamented in repoussé or with jewels or enamel.

Numbers of gold spirals, about an inch or an inch and a half in diameter, were for a time a puzzle to archaeologists, but it has now been decided that they were used in dressing the hair. They are sometimes plain, but often terminate in granulated gold knobs. Great numbers of buttons are also found; some of these are very pretty, especially those in filigree. To describe in detail these smaller articles of costume would be tedious, but to those who have the opportunity of examining them they are interesting as showing the skill and taste that was lavished even on secondary objects of luxury.

In the frescoes of the painted tombs to which we owe most of our knowledge of the costume of the Etruscans all the figures seated at the banquets, as well as the dancers and musicians, wear chaplets of laurel or other leaves on their heads. Reproductions of these chaplets or wreaths in gold and enamel accompanied the dead in their tombs, fragments of imitation

oak, ivy, myrtle, vine and laurel leaves being scattered among the débris in many cases. A few beautiful specimens have been recovered entire, and show that no pains were spared to unite fidelity to nature with the finest art.

There are several of these wreaths in the Vatican, some are composed of the leaves only of the oak, ivy or laurel, the veinings and tracery most faithfully rendered. One of myrtle has the leaves enamelled dark green, and the minute and delicate flowers in white and greenish white enamel, full-blown blooms or buds half-opened and closed. The Louvre possesses one of daisies on a foundation of very tiny gold plates: each flower is mounted on a tiny spring, so that it trembles at the slightest movement. In the centre of each daisy is a tiny glass bead, and along the border of the wreath a row of leaves, adorned with drops of enamel of a soft and lovely blue.

The exact use of the breast-plates, which are found also either entire or in fragments in so many tombs, is not certain. That they had a religious significance is obvious, but whether they were connected with the funeral ceremonies or were part of the sacerdotal vestments for ordinary worship we do not know. As the civil and religious hierarchy was identical in Etruria, every man who had held government appointment would also possess the sacerdotal insignia; hence their presence in his tomb, for when an Etruscan died

everything he has been accustomed to use in life was deposited there.

Most of these breast-plates are in repoussé, sometimes incrusted with stones or enamels.

The large one in the Vatican has four bands across it in repoussé, consisting first of a row of rampant beasts with a human figure between them repeated across the band. Secondly, a row of archaic beasts. Thirdly, a row of sphinxes. Fourthly, a row of winged beasts. Below is a lotus decoration.

The Kircherian Museum at the Collegio Romano possesses the most remarkable specimen. This consists of a solid gold plate, 8 inches by 5, studded all over with one hundred and thirty little gold figures standing up on the plate. They are arranged in rows as follows: five rows of tiny lions, two of chimaeras and two of sirens, and at each end a file of horses, crossing the plate lengthwise. Each little figure is beautifully modelled, the manes and harness of the tiny horses are formed of granulata gold as well as the head-dresses of the sphinxes and the ornamental detail of the other little figures; a meander in filigree frames the whole.

I have now enumerated the chief objects which strike our attention in examining the collections of jewellery which we know to have been found in the tombs of Etruria. The list might be much extended, if we could include the great number of precious objects which, either through carelessness, ignorance or dishonesty, have been sold out of Italy, into private or public collections, without any attested guarantee of where they were found. These have been classed as Egyptian, Phoenician, Greek or Roman according to the fancy of the acquirer, who may have had no opportunity of comparing one with another. The whole subject is exceedingly difficult and, as was truly remarked by one who has given his life to the study, it requires the eye of an artist joined to the knowledge of an antiquarian to bring out conclusive results.

The position of the Etruscans in literature, the drama, music and the exact sciences we can only judge of by allusions in classic writers and such conclusions as can be drawn from paintings and reliefs.

Varro tells of histories and tragedies in the Etruscan language and Polybius mentions a history of Etruria. Of the merits of these works we know nothing, nor do we know to what extent Latin writers availed themselves of them. The history of Etruria of the Emperor Claudius would probably have enlightened us on these points. Livy must have had Etruscan documents in his hands, but in common with other Roman authors a patriotism, which we may be excused for desiring more enlightened, led him to neglect every source of infor-

mation which did not redound to the credit or glory of Rome. The same spirit has robbed us of all those accounts of ancient Etruria which we know to have existed in Roman times: and until the discovery of the Etruscan language allows us to read such long inscriptions as that on the Perugian cippus or the pages of the Ritual book at Agram, we must resign ourselves to complete ignorance even of the capacity of the language to express great thoughts and abstract ideas.

That they were a music-loving people we cannot doubt; the musician playing on the double pipes is never absent from any representation of Etruscan life, whether of festivity, religion, grief or joy.

In the frescoes the guests at the banquets are feasting to the sound of the flute and all the sports and games are accompanied by music. We read that in their theatres the actors recited to a musical accompaniment and in the religious processions, sacrifices and other rites, the flutist is there.

Dancing is closely allied to music in its primitive developments, and in the frescoes not only do we see the dancing girls posturing and tripping but the musicians themselves seem very often to be dancing too.

The Romans, averse as they were to owning any debt to their neighbours and predecessors, admit that their theatre was borrowed from Etruria, and that in early times all their actors were Etruscans. The word hister, from which we take through the Latin our word histrionic, was the Etruscan for actor.

With regard to scientific knowledge they were at least the equals of their contemporaries. They had an extremely accurate method of determining time which strangely enough was also known to the Mexicans. Long periods were measured exactly by astronomical calculations and formed the basis of their calendar. They had however a civil lunar year.

How far the ascendency of the theocratic hierarchy of the Etruscan rulers was the result of superstitious awe, which their superior science enabled them to inspire in the simple aboriginal people, cannot be estimated, but its influence was probably very considerable. Surgical instruments have been found which show that in the knowledge of anatomy and of the means for treating disease, they had anticipated many of the latest discoveries of our own times. Dentistry was also practised as is shown by the gold settings of the false teeth in a skull from Falerii in the Papa Giulio Museum at Rome and in the complete set of teeth found at Corneto.

The hot springs, which the Romans patronized so extensively, were many of them on Etruscan sites and known and used by the Etruscans long before the Romans appeared on the scene.

Their proficiency in the minor arts, such as embroidery, weaving of fine stuffs, dyeing and so on, is testified also by the frescoes and effigies. The fine texture of the garments and the sumptuousness of their embroidered borders are obvious. The table decorations, though of Japanese-like simplicity, have an air of refined taste which leads us to believe that the accounts of Posidonius of the luxury of the Etruscan household appointments was not exaggerated.

The cultivation of the health and beauty of the body by physical exercises, dances and sports was evidently of the first importance; they paid as much attention to it as did the Greeks. In the frescoes of the painted tombs we have the proof of this. festivity was complete without athletic sports and games. The stands crowded with spectators, the single figures, such as the lady in the Monkey tomb at Chiusi, indicate, the one, public exhibitions, the other private diversions, and the spectators seem to take the keenest interest in the contests. Horse and chariot races were also much in favour; the Etruscans must have been good horsemen from the testimony of the reliefs, where they ride bare-backed steeds at full gallop with skill and daring. As excavations proceed, remains of amphitheatres where displays of horsemanship and athletic sports were held, will possibly be found on all those sites where subsequent building has not destroyed all traces of them.

Circus shows, such as are practised in these days, are illustrated in the horse which is doing tricks in the Monkey tomb: and probably the small animals playing round about in the frescoes took their part as performers in some of the shows. A fondness for little animals is very evident; they are brought whenever possible into all scenes of daily life, sit under the tables at feasts, follow processions, look on at spectacles and play around generally. The artists have also, whether consciously or not, succeeded in giving them physiognomies which are quaintly expressive, and often almost human, in their appropriateness. Birds also appear as if tamed and domesticated among the human and animal figures in fresco and relief.

Games of chance and skill filled up the leisure hours of the people; dice such as are still used, draughts and chessmen or what answers to them and knuckle-bones are all found in quantities and the attitude of two of the figures in the Monkey tomb shows that the simple finger-game of Morra played still all over Italy, though forbidden lately by law on account of the quarrels it gave rise to, has an Etruscan origin.

Whether the Etruscan artists and craftsmen were organized into guilds has not been ascertained, but did they exist, given the close connection of religion with all the civil acts of the people, they would be bound up with religious ceremonies and observances. According to Livy, guilds of musicians, goldsmiths, bronze-founders and potters were organized in Rome under the kings, and as it is now generally believed that those legendary rulers marked the period of Etruscan rule in Rome, the inference is that the Etruscan craftsmen originated these guilds. The connection of these corporations with their brethren in Greece and Egypt would, if discovered and traced from its origin, clear up obscure points and elucidate doubtful questions in the history of Etruscan art. With such a thread to serve as a clue, the interchange of ideas and technical methods would be more possible to trace and the influence of one school of artists and craftsmen on another be given its due value and importance. The separation of legend from fact in this investigation is a difficult task, but like so many similar ones, with the accumulation of material slowly piling up as research continues year by year, it passes from the stage of conjecture to that of solid fact.

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THUCYDIDES.

VARRO.

VITRUVIUS.

UP HILL AND DOWN DALE IN ANCIENT ETRURIA

BY

FREDERICK SEYMOUR

WITH A MAP AND 12 ILLUSTRATIONS



NEW YORK

D. APPLETON AND COMPANY

1910



Photo] [Lombardi,
ARCHAIC STELE OF ETRUSCAN WARRIOR.

(From Pomerance, in Archaeological Museum at Florence. Tomb—Portal.)

[Frontispiece.

PREFACE

IT was to the abandoned sites of Etruria, rather than to those still occupied, that the writer directed his attention in this tour. Perugia, Corneto-Tarquinia, Cortona, and Arezzo, and other much-visited and often-described cities have not therefore been included. That Orvieto and Viterbo—well-known cities also—have been brought in, is to be explained by both cities being centres of Etruscan districts rather than being distinctly Etruscan themselves.

"At last we all in turn declare
We know not who the Cyclops were.
But the Pelasgians! those are true?
I know as much of them as you."
W. SAVAGE LANDOR.

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Up Hill and Down Dale in Ancient Etruria

PART I

CHAPTER I

THEORIES UPON THE ORIGIN OF THE ETRUSCANS

Some fifty years ago when the great treasures of Art throughout the ancient Land of Etruria were being disinterred,-the minds of archæologists were greatly exercised as to the provenance of that mysterious Etruscan Race, which had once possessed itself of the greater portion of the Italian Continent. Although certain ancient writers had spoken of the Etruscans and their supposed origin, from the Father of History, -Herodotus,-down to the times of Dionysius of Halicarnassus, Strabo, Cicero, Pliny, Livy, Plutarch, and others-they had pronounced vaguely and unexhaustively; and in flat contradiction of each other the two Writers of Halicarnassus had spoken. It seemed then to most of our modern authors difficult to accept the pronouncements of the earliest writers upon the origin of the Etruscan Race. As was only to be expected, the modern writers also differed widely

amongst themselves. Almost every inquirer into the subject produced his own theory. Niebuhr and Bunsen were strongly in favour of an origin from the North; Rhætia was the precise spot of Etruscan birth. At all events Rhætia was conveniently near to the Land where the Etruscan drama was played out. And "Rasena" having been noted as an Etruscan leader, what more probable origin for his name than that of Rhætia? It will be unnecessary for the writer, and perhaps tedious for the reader, to discuss at this point the extremely various and often ingenious theories and views that were started upon the subject. It may be sufficient to state that to find a solution of the burning question almost every Race under heaven was evoked, Pelasgi, Egyptians, Phœnicians, Hittites, Babylonians, Lydians, Ligurians, Celts, Basques, Finns, (I think even Irish,) were called upon to furnish the key to the great enigma.

The Language was also declared to be of an agglutinative nature of a Turanian type. However, after some of the hottest and most prolonged debates ever known to the children of men,—no common ground of investigation having been agreed upon,—and no satisfactory solution either upon the origin of the race or of the language seeming possible, every one laid down his arms and admitted himself

to be,-if not defeated,-hors de combat.

Since those stirring days of barren contest, exhausted Archæologists have turned their baffled energies into other and less thorny fields, and the Etruscan Sphinx has been allowed comparative slumber. I think that the truce that was called was chiefly owing to the progress of the science of Ethnology. That science is in a state of flux. The 'Aryan theory especially. Not many years ago, (it was chiefly under the ægis of the late Professor Max Müller) we had

decided that the fair Aryan Race had poured down from the Roof of the World, had peopled India, and then had flooded half Europe. Now that theory has been shaken. We are reversing our footsteps,—and are near to pronouncing the contrary, and are intending to repeople the East by a Teutonic or Sclavic flood from Europe.

Perhaps we shall never get our Etruscan Dilemma extricated until we finally make up our minds whether our Etruscans are to be Aryan or Non-Aryan. And further, as to the Pelasgic Race, hitherto conceived of as the immediate precursors of the Etruscans in Italy, conquered by them and in a great measure expelled. Did this Pelasgic Race or did they not commence their "peculiar civilisation," (in the building-Art especially,) in the Peleponnesus or in Italy?

But I am straying away from the Etruscans and their presumed origin. It will be as well to state upon the threshold of the subject what have been the chief theories about them. Thus the reader,—unless he may have already formed his own theory,—may adopt that which he believes to have the greatest probabilities in its favour.

1st Theory.—The well-known pronouncement of Herodotus in favour of a Lydian Immigration into Etruria, which may be given here in his own words:

"During the reign of Atys, son of Manes, King of Lydia, a great scarcity of corn pervaded all Lydia. For some time the Lydians supported it with constancy, but when they saw the evil still continuing they sought for remedies; and some devised one thing, and some another; and at that time the game

Vide a paper by Mr. W. J. Stillman contributed to the British-American Archæological Society of Rome, March 6, 1888.

of dice, hucklebones, ball, and all other kinds of games were invented, excepting draughts, (for the Lydians do not claim the invention of this last;) and having made these inventions to alleviate the famine, they employed them" (the games?) "as follows: they used to play one whole day that they might not be in want of food; and on the next day they eat" (ate?) "and abstained from play; thus they passed eighteen years; but when the evil did not abate," (famine not to be appeased by gaming!) "but on the contrary became still more virulent, their King divided the whole people into two parts, and cast lots which should remain and which quit the country, and over that part whose lot it should be to stay he appointed himself King; and over that part which was to emigrate he appointed his own son, whose name was Tyrrhenus. Those to whose lot it fell to leave their country went down to Smyrna, built ships, and having put all their movables which were of use on board, set sail in search of food and land, till having passed by many nations, they reached the Ombrici" (I presume the Umbrians) "reached the Coast," (that looks as though the Umbrian territory stretched to the Adriatic?) "where they built towns and dwell to this day. From being called Lydians, they changed their name to one after the King's son who led them out; from him they received the appellation of Tyrrhenians." 1

Whatever faith the reader may place in the dénouement of this ingenuous drama,—i.e., in the Lydian emigration itself,—and there are many writers who still regard it with a kind of benevolent confidence, surely the prologue thereof may be pronounced to be one of the most childish romances ever fathered by a responsible historian. That for eighteen years

¹ Translated by Henry Carey, M.A., from the Text of Baehr.

a sore famine could be held at bay by a starving nation by the artless expedient of incessant gambling, or by such prophylactics to hunger as the blowing of trumpets, dancing, and leapings could afford, forms a tissue of fables that cannot be accepted as rational narrative by reasonable men, much less by those who have suffered from insufficient food. Nor would any number of primeval Monte Carlos convince us to the contrary.

Could ever an enterprise of great pith and moment such as this Lydian emigration have developed out

of such a Midsummer Night's Dream!

Yet Herodotus tells us this fairy-tale as though it were history, and makes no comments of his own. "They say," stood for history in his estimation. Some one said there were poets before historians; and afterwards also, it seems. Yet it is amazing that such a farrago of fantasies should have been accepted,—at all events was not questioned—by the grave and reverend historians of ancient Rome. Cicero, Pliny, Livy, Strabo, and others have not dissented at least from the dictum of Herodotus. Nor was it ever shaken,—(dispelled it never has been,) until another historian, also of Halicarnassus, took upon himself to dissolve some of the cobwebs woven by his fellow-citizen of some six hundred years previously.

That the civilisation, the arts, the pursuits, the luxury even, of the Etruscans were derived from an Eastern source,—and probably from some portion of Asia Minor, cannot be doubted. An Oriental character prevails throughout. Yet the points of resemblance between the Lydians and the Etruscans do not suffice to establish the theory of Herodotus. If he had gone to Caria, or to Mysia, or to Phrygia even, for his emigration, he would have been on less

debatable grounds. In Troy, for example, he would have found much closer analogies to Etruria. finally, it might be asked as to the huge flotilla which must have been required for the embarkation of half a nation at the port of Smyrna; what were the resources of Lydia, or of any known country at that early epoch of the world's history, to compass such a vast naval enterprise? Strabo gives a date of 470 years before the foundation of Rome to the invasion of Italy by the Tyrrhenes. Possibly therefore before the "Fall of Troy." No country in the world at that time could have possessed a fleet,-or could have had a knowledge of navigation commensurate with such a formidable undertaking. The very idea that the Argonauts under Jason had been able to accomplish a voyage from Thrace to the Chersonese (perhaps not wholly a fable) had been sufficient to evoke a thrill of wonder at such a feat of navigation throughout the ancient world. If the host under the command of Tyrrhenus had got as far as Thessaly, we might have wondered also, but, that half-famished hordes upon galleys manned by hungry mariners should have been able to battle with the winds and waves as far as the Adriatic or even the Tyrrhenian Sea, makes a greater demand upon the imaginative powers than even the fabled wanderings of Ulysses or Æneas.1 That there is even a probability that at some time or other, there was a considerable emigration from some portion of Asia Minor into Italy, and that some Lydians, together with other races may have been swept into the ranks of Thessalians or Pelasgians who led the invasion may be admitted. But there is an inherent impossibility that that invasion could have been brought about in the fantastic fashion

[&]quot;"The Tyrrhenians who had come from Thessaly into Lydia, and from thence into Italy" (Plutarch's "Romulus").

related by Herodotus. And that impossibility, it appears to me, disposes of the entire legend.

Thus much for the Theory according to Herodotus.

and Theory.-Let us turn now to that held by Dionysius. It is curious that the Theory promulgated by the older historian of Halicarnassus should have been set aside by the younger, some six hundred years later. He declared himself in favour of an "autochthous" or indigenous origin of the Etruscan People. He starts on the assumption that had the alleged Emigration of the Lydian People ever taken place, the Lydian historian, Xanthus, would have made some reference to the point. Instead of that Xanthus maintains an absolute silence. Xanthus has nothing to say upon a subject on which he could easily have informed himself. It may be observed that Xanthus wrote a few years previously to Herodotus himself. And Dionysius of Halicarnassus in pursuance of his assertions proceeds further to declare that he found no resemblance whatever between the Lydians and the Etruscans; neither in religious customs, nor social habits,-nor in language. I think that it may be assumed that an acute and learned historian such as Dionysius was, would not have made such statements without mature deliberation. would have put several questions to himself before committing himself to a final verdict. Was, for instance, the religious system of the Etruscans to be found amongst the Lydians? Were the Etruscan Deities with their cacophonous names such as Thalna, Sethlans, Phuphlans, &c., enveloped, too, in such a mist of weird and fantastic beings known to the Lydians and worshipped by them?

2. Those Lucumones and Lartes—had they counterparts in the political system of the Lydians?

3. Those weird pothooks and hangers which form the Etruscan language (but won't form words), were

they current in Lydia-or anywhere else?

Dionysius then, finding such questions, and others similar to them, meeting with a direct negative, came to the conclusion that all were evolved from the country where they were found, and that the Etruscans were an indigenous Race.

Now, it is curious that the theory of Dionysius, to whom so many sources of information-denied to his predecessors-must have been available, should never have been accepted, and, certainly, quite put aside by the moderns, whilst the legend narrated by Herodotus is still considered trustworthy. It might well be, moreover, that Dionysius may have read the oft-mentioned but long ago vanished History of the Etruscans by the Emperor Claudius. It is certainly useless now to hazard any conjecture as to what line Claudius may have taken up as to the Etruscan Race.1

Claudius was, as history tells us, not remarkable for his intelligence, but as the subject of the Etruscans seemed greatly to have exercised his mind, in the compilation of his history he was probably wise enough to avail himself of the wisdom of others.

I venture, therefore, to express an opinion that Dionysius may have also got his "indigenous" theory from the history of this very Claudius. One immediate objection that lies in the pronouncement of Dionysius is the obvious one-How does Dionysius account for the art-proclivities of the Etruscans without the contact of some superior Race from without? He does not remark upon that aspect of the question

A bronze table found at Lyons hands down a fragment of a speech made by Claudius about Vibenna Cæles and Mastarna. That Claudius discoursed, as well as wrote, upon the subject proves him enthusiastic upon the subject.

at all. It must be remembered that in his day most of those branches of Art in which we consider the Etruscans to have excelled were not visible. Romans respected the Tombs,-perhaps in many parts of Etruria even ignored their existence. Certainly, in the time of Dionysius they were ignorant of the Art-treasures contained in them. Yet the really, strong position which Dionysius took up upon the Etruscan Question has been strangely overlooked and even dismissed without comment. It is quite erroneous, and even misleading upon the part of some writers, to urge that the views of Dionysius, being founded upon a negation,-(the silence of Xanthus) have therefore little weight. It is the belief of Dionysius in a certain "Rasena" and in a Race called after him and upon which Dionysius built up an "autochthous" origin for the Etruscan People that forms the pith and kernel of his theory.

I will quote Niebuhr's words as to the statement made by Dionysius on the subject: "That the Etruscans looked upon themselves as an original people called Rasena and owing their descent to no other Race, and that they knew nothing of the names Tyrrhenian or Etruscan or of any Grecian traditions respecting themselves." ²

It may be inferred from the remarks made by Dionysius that he had conversed with one of the Etruscan people at least. He was told, he says, that that people claimed descent from a "Rasena." That they were not Tyrrheni, or Etrusci, nor Pelasgi. A little pressing upon the part of Dionysius might have elicited some definite information as to who "Rasena" was. Did he derive from Italy, or from some other region? This hiatus in the remarks made by Dionysius is most regrettable. May it not be inferred from Dionysius' expressed opinion as to the autochthous origin, that the Etruscans spoke or wrote one of the ancient dialects of Italy? His silence also upon that point is suggestive.

^{*} Lecture V. on History of Rome, 3rd English edition, 1852.

Other traditions respecting the Rasena, or Raseni, there are none, and thence probably the very scanty allusions to "Rasena" in subsequent times. Yet it seems strange when we consider how eagerly the slightest clue has been snatched at, that Rasena should have been buried in oblivion.

The Greeks, says Niebuhr, had another tradition about the Tyrrhenians; (or Etruscans) that of Hellenicus. He stated that Pelasgians from Thessaly had settled at Spina at the mouth of the Po, whence they proceeded across the mountains into Etruria. This very valuable suggestion was taken notice of by Dionysius, but he transfers this immigration to the Aborigines (i.e., Pelasgi?) Niebuhr continues: "The Italian antiquaries, on the other hand, have either clung to the Lydian tradition or referred this Pelasgian Immigration, from Thessaly, to the Etruscans."

Further on we shall, I think, find some German scholars also amongst the Italians as to the Thessalian invasion. We do not hear that the opinions of Dionysius were taken up by any writer. The subject apparently did not interest the Romans of his own or of any subsequent period. The thoughts of the literary class were directed to subjects quite other than those of ethnology; the question was allowed to go to sleep. It may be said, that practically there was no Etruscan subject until recent times. When it did revive we find Niebuhr, and other scholars in his train, starting quite a new origin for the Etruscan Race. It may be called the third theory.

Niebuhr held that the Etruscans were invaders from the Rhætian Alps. "One of the northern tribes pushed southwards by the presence of those early migrations of nations which are as well established in history as the later ones." 1

One of Niebuhr's "points" as to the Rhætian origin of that Race and of the name Rasena was that the term suggested Rhætia. Another point was that there were remains of a fortification or building in Alsace precisely of the Etruscan style of masonry. And further, that somewhere in the Tyrol, cinerary urns, articles of bronze, and even inscriptions had been found similar to those familiar to us in Etruria.2

I imagine that Niebuhr chiefly based these remarks upon a statement made by Micali. Micali said "that in July, 1813, the remains of a Temple to Mercury and an ancient inscription in Etruscan characters were discovered not far from Trent. At Dos di Trento." 3

The opinions of so considerable an Authority did not lack supporters amongst the German School at least. Professor Muller, e.g., endorsed this Rhætian Theory, with this difference; that he placed the Rhæti much sooner in Etruria and made the Tyrrhene-Pelasgi the later invaders. Professor Mommsen, too (notwithstanding his Phœnician pro-

" Issuing from the passes of the Rhætian Alps, they fell upon, and overcame the Tyrrheni, the Pelasgi, i.e., whom they found possessed of Umbria, and the adjacent territories."

"These were the Tyrrhenians that gave their name to the Western Coast of Italy, and to the Tyrrhenian Sea, and whom the Romans called Tusci. Both names were afterwards transferred to the Rasena who descended as conquerors from the Alps."

Niebuhr's Lecture on the History of Rome, delivered in the

years 1826-1828. Lecture V., English edition of 1852.

² The discoveries made at Hallstatt in the Grisons would fully account for the articles found in the Tyrol. Possibly the Hallstatttrouvailles were subsequent to Niebuhr's day.

3 Micali, "L'Italia avanti Il Dominio dei Romani." Milan

edition, 1826.

clivities), was inclined to regard the Etruscans as Rhæti, and that chiefly upon the ground that the earliest inhabitants of Rhætia spoke Etruscan. One must listen with respect to any pronouncement of so eminent an authority, although one wonders whence the writer drew this sweeping conclusion. The sources of information available to a scholar like Professor Mommsen must naturally be far more extensive than those open to a casual inquirer into the Etruscan mysteries. Livy, LV. 33, says: (I quote again from Micali) "These mountainpeople," (the Rhæti) "in his time, barbarized by their savage environment, retained in their manner of speaking perceptible traces of the antiquity of their origin." Or, to put the quotation in a slightly differing form, as rendered by another translator, "The Rhætian Alpine people were 'haud dubie," of the same origin as Rasena, and spoke the same language in a ruder form."

It was probably this remark of Livy upon which Mommsen founded his statement.

Yet, (to return for a moment to Niebuhr's theory,) none of the remarks made by the older or the more recent historians cited above seem to make out a Rhætian origin for the Etruscans. Indeed, some writers have been at pains to pronounce upon the alleged traces of an Etruscan Race in the Rhætian Alps; that they would prove an emigration from the Plains of the Po Northwards, rather than the reverse. And they have,—in support of such an opinion,—suggested that when the Etruscans were driven out of their possessions in the Valley of the Po by the Gauls in the year 165 A.U.C., a large number of them, under the leadership of a Rhætus (not a Rasena), fled into the Alps.

Niebuhr would not accept this suggestion, and

even allowed himself, in order to sweep it away altogether,—to hazard the astonishing statement "that no ancient writer had ever asserted that the Etruscans withdrew from the plains into the Alps in consequence of the conquests of the Gauls." Yet this is precisely the very assertion made by Pliny.

"Rhætus, leader of the fugitive Etruscans after the Gaulish victory, established his stronghold in the mountains of the Rhætian Alps, which, as it is said, derive their name from him." It is impossible to reconcile such directly divergent

expressions of opinion.

Considering as a whole these views of Niebuhr, I cannot help expressing an opinion that they were too hastily formed. I doubt, moreover, that his views were ever cordially supported. They are certainly not so now. Nor do I think that Niebuhr himself would have gone to the stake for them. Yet it cannot be supposed that he saw anything of similarity between the names Rhætia and Rasena. So eminent a man could not have been led astray by the mere jingle of synonyms. We know how far a very ancient historian went in that direction when he wanted a derivation for the Tyrrhenes.

A fourth theory is that of Professor Lepsius.

He rejected the views of Niebuhr and Müller as to the Rhætian origin of the Etruscan Race, nor did he favour the Lydian tradition. Yet, he did consider that there had been a Rhaetian immigration into the country previous to the Tyrrhene-Pelasgic Invasion, which, according to him, was the Etruscan one. It is not at all clear whether he desires us or not to infer that a Rhætian language prevailed in Italy before the newcomers brought in their Pelasgic letters. If that was not his desire,

one fails to perceive the object of bringing in the Rhætians at all. He declared, however, for immigration subsequent Tyrrhene-Pelasgic Rhætian one. According to him, the Tyrrehene-Pelasgi left Thessaly, (the supposed cradle of the Pelasgic Race) and entered Italy somewhere to the North of the Adriatic Sea. They then proceeded to establish themselves about the mouth of the River Po, and before that they finally crossed the Apennines, had already subdued the Umbrians, from whom they captured three hundred Cities. That the Umbrians, or Pelasgi-Umbrians, did lose three hundred Cities to the Etruscans has been mentioned by more than one ancient writer. Yet it appears difficult to believe that all these Cities could have been upon the Some of them northern side of the Apennines. one supposes to have been "strong places" rather than what we should term Cities.

It seems clear that Professor Lepsius, in the above passage, was referring to the Etruscans—not to the original Pelasgic conquerors of Italy. Yet he goes on to say that from this superimposition of a *Pelasgic* Race upon an Umbrian stock was evolved the Etruscan nation!

Such were Lepsius' views, and although perhaps they would invite some examination for which the present writer certainly has not the requisite knowledge, it may be briefly noted that this theory has been more generally accepted than any other, and is one which chiefly finds favour at the present time.

Müller's opinions upon the question seem to differ very little from those of Lepsius.

It is now long since that the Phœnician claims to occupy the vacant throne of the Etruscans were

Dionysius of Halicarnassus was of the opinion that the Etruscans founded their Empire upon the ruins of the Pelasgic and Umbrian power.

urged. There were many advocates, but few of them authoritative, and none at all now. And it would have been strange if a People once so prominent, although almost as mysterious in their origin and history as the Etruscans themselves, had been overlooked in the long list of pretenders to that shadowy realm. That the Phœnicians had created a great and long-enduring Colony such as Carthage, so powerful as to have disputed with Rome the sovereignty of the world, certainly seemed to offer good grounds for belief that they might have laid the foundation of another Empire some three or four hundred years previously. By those who favoured the Lydian immigration, it was said to be a Phœnician-Lydian one; others supported the theory of a Phœnician-Egyptian Invasion Italy. This latter school said that Phœnicians had colonised the Egyptian Delta under the Hyksos or Shepherd-Kings. That they had been driven out of Egypt by the subsequent Dynasty, and had thereupon betaken themselves en masse to Italy, and, having overcome there the ruling Race, had called the country Tyrrhenia from their ancestral city of Tyre, and themselves Tyrrhenes. It was a novel suggestion, almost an Herodotean one, but scarcely an ingenious one. For there appeared to be very little to support it except the existence of so many gold ornaments in the country which were declared to be of a Phœnician-Egyptian character. Whilst the arguments origin seemed to be overwhelming. Phœnician Carthage never alluded to Etruria as a sister-nation. Neither the Etruscan language nor the Etruscan religion had anything in common with the Phœnician. All alphabets with which we are acquainted were based upon the Phœnician.

How or why the Phœnicians should have aban-

doned the unique position held by them in Palæography, should have forgotten their own letters, and have substituted the barbarous jargon of the Etruscans, formed enigmas insoluble by the everyday mind; why, furthermore, they should have cast away their beloved idols, Astarte and Thaumuz, &c., and have embraced the distorted cacophonous deities of the Etruscans such as Sethlans, Turans, Phuphlans, &c., no man offered any explanation. Or if, as was alleged, arriving from Egypt, and having there adopted perhaps the gods and usages of Egyptians, -why did they not import into Etruria something of an Egyptian character? Should we not have expected to discover in Etruria some similarity in customs, in religion, or in the manner of interring the dead? Yet we find no mummies, no ritual of the dead, not even the use of parchment, not a column nor a frieze that can be pronounced to be of Egyptian style.

But to those who refuse upon such grounds, a Phœnician origin to Etruria, those who urge one come down with their Tyrrhenian Sea, evidently, it is urged, called after the parent-city of Tyre, no matter how often and for what number of years Phœnician prows may have ploughed those waters in pursuit of Commerce,—the Gulf never could have received such a name from them or theirs. The term would have been Punic or Pœnic,—never Tyrrhenian.¹ There is, indeed, a small obscure hamlet upon the sea-coast a little north of Coere's old Port of Pyrgi, called Punicum. Professor Mommsen laid some stress upon this point as having been a Phœni-

Here, as regards this much-vexed question of the term Tyrrheni, it may be worth remarking that with some Greek authors the word used was "Tyrseni." Can we see here some approach to the word Rasena—Trasena, as it might possibly have been rendered? If so, the Sea might after all be derived from the race known as Rasena—

cian name. (He was also in favour of Agylla having been a Phœnician City. Agylla, he said, was Phœnician for "Round Town.") Moreover, if it be necessary to push the argument further, why was the name not given rather to the Tunisian waters, which really formed, as we should express it in modern

parlance, a Carthaginian or Punic Lake?

Again there is evidence to show that Tyre had once been called "Sur or Syr," and that hence "Syria" was so called. And to return for a moment to the argument as to the ornaments of gold, bearing a Phœnician-Egyptian character. It is quite possible that these were made in the country, and by Phœnician artists, for there is some reason to believe that the Phœnicians had a settlement in the Eastern portion of Italy at least. It is true that generally the authorities upon the subject are of opinion that the Phœnicians were merely intermediaries between Egypt and Etruria and also between Assyria and Etruria. And there is a prevalent idea too, that the Phœnicians had no Art of their own at all. Yet that statement seems to me too positive. The Island of Cyprus (occupied in part, for so long by the Phœnicians), so rich in ancient remains, proves quite the contrary. And if we go to Scripture for evidence of Phœnician skill in the fine arts, we cannot doubt but that the Temple of Solomon owed much to Phœnician artists. Yet it is not in details such as these that a similarity between Races can be established. Analogies can only be drawn from language, religion, and customs. And between Etruria upon the one hand and Phœnicia and Egypt upon the other, there are none.

and not at all (and after all) from Tyrrhenus. And it may also be remarked that the term Tyrrheni has often been so loosely applied, and sometimes it refers to the later race—i.e., the Etruscans—and sometimes to their predecessors the Pelasgians.

CHAPTER II

HISTORY OF THE ETRUSCANS

To what extent the great discoveries of ancient Art which have been made in Etruria in modern times would have caused Greek and Roman historians to modify or to change their views respecting the origin of the Etruscan people would form a very interesting field of speculation.

Yet to embark upon such an enterprise would be beyond the scope of this work and the ability of the writer. Suffice it then to observe, for the present, that those discoveries have placed us not only in a far better position for arriving at juster conclusions, but also upon an altogether different point of view than that which the old historians were in possession of.

The modern Sciences of Ethnology, Philology, Palæography, comparative Anatomy—in a word the study of Archæology—have shouldered out and displaced the barren theories and inconsequent pronouncements of incurious historians.

We stand upon an altogether higher plane.

It is true that we have to rummage among dust and ashes of thousands of tombs for our records,—yet one such Sepulchre is a truer witness to the Etruscan past than all the ingenious conjectures of superficial

chroniclers. The Etruscans themselves are our only historians.

The greatness of the nation is attested by the

massive remains of their great city-walls.

Their religious observances, their social customs, their beliefs, their refined tastes, and their luxury are written in their Sepulchres and in the contents Their Sarcophagi, their cinerary of those tombs. urns, their sculptures, their paintings, their vases, their jewels, their metal-work, their armour, indeed speak to us, for other language there is none. Verily, a Dead Language. And the Etruscans,-because the visible proofs of their existence have to be disinterred,-have appropriately enough been styled a geological Race. And yet it has to be confessed that despite all the assistance that Archæology-(all the 'ologies in fact-) have been able to afford, and despite the information which the Etruscan Tombs have given us, a heavy pall of mystery continues to hang over the Etruscan Question. The very obscurity in which the origin of the Etruscan People is still plunged, renders any attempt to raise the veil permissible. It certainly makes it so much the more engrossing. The puniest effort can scarcely render the mists thicker. (I think that on points, "obscure as these, we may think what we will and think whate'er we please." Yet in spite of very small pretensions to elucidate a subject before which so many good and ripe scholars have quailed, I have found encouragement in a remark made by Ausoniusquoted by Lanzi 1: "One man aided by the discoveries of his predecessors although he cannot hope to exhaust the field of discovery may yet add something to the sum total." Thus I may hope to escape the charge of presumption even if I incur that of

[&]quot; "Saggio di Lingua Etrusca." Lanzi, 1787.

being a bore. And this feeble rushlight of mine, the very spark of which has been kindled at the torches of others, may even serve to shed a gleam upon some point or another that has been left in darkness even if it may not dispel all the gloom. Very much as when you descend into an Etruscan painted tomb—the inferior dip with which the Custode presents you, may fling a ray upon some obscure nook which the torch of the Custode himself had failed to illuminate.

In entering, then, upon the Etruscan Question we may claim to have received sufficient light to enable us to enter the threshold at least.

Two or three points have been elucidated.

We have learned, approximately, the epoch when the Etruscan Invasion of Italy took place, and by what Races the country was occupied when the Etruscans arrived.¹

Upon the authority of Strabo and Varro,—and they have been generally followed as Authorities—the Commencement of the Etruscan Era has been dated as more than four hundred years before the Foundation of Rome.²

Modern historians have with little variance accepted that date. (Niebuhr, in fact, would assign the Etruscan Era as one hundred and forty years earlier. Müller and Helbig are in accord as to a hundred years or so later. Professor Pigorini considerably later again. Deferring, then, until later our attempts to ascertain whence the Etruscans came—(for we are unable wholly to accept the "in-

^{*} Strabo gives the date as 470, Varro as 430-4-. Varro, however, is speaking of the final subjugation of the Pelasgi-Umbri by the Etruscans. The war between these rival nationalities would have been naturally an affair of some years.

² The Foundation of Rome is assigned to the year 753 B.C.

digenous" theory of Dionysius)—let us concern ourselves with the aspect of the map of Italy in the

12th Century B.C.

The History of the Etruscans after the Foundation of Rome is fairly well known, and we have no lack of that from the time of their first coming into contact with the Romans to the time of their absorption by that Power.

Generally speaking, Italy was then occupied by Races of the Oscan Stock. The Samnites were established in the Regions now known as Apulia and Campania. The Umbrians upon both sides of the Apennines from the Tyrrhenian Sea to the Adriatic and Northwards so far as the Po and the Ticino Rivers. In the mountainous Regions between the Umbrians and the Samnites, the Sabines — (the most ancient of Races) had their seats. Beyond them, again, so far as the Tyrrhenian Sea the Latins were in possession.

Whence and when these several Races had originally arrived no man has yet told, but that these were,—so far as history knows,—the primitive in-

habitants, is certain.

When we first know anything about these Peoples, they are found to be in the Pastoral and Agricultural stages. Their forms of government were similar, each ruled by and held together by an oligarchical federalism, under the dominion of priests and nobles. So much so with the Samnites that there the priestly rule had degenerated into an absolute Druidism.

At this epoch the Gaulish Race had not yet appeared in Italy. The Ligurians and other Iberians (in most remote times from Africa) dominated in the West and North, far away from the Umbrians and

^{*} The Sabines, a people of the remotest antiquity, whose origin cannot be ascertained, Strabo says.

away from the Lakes and Marshes which occupied so much of the North-West country. Upon the Adriatic and Ionian Seas, Illyrians and Pelasgians by continuous irruptions were keeping the neighbouring tribes in a chronic ferment. There were two Cities then upon the Adriatic Sea, one in Picenum, and one in the Veneto, called Adria or Hadria, and in the district between those Cities were to be found settlements of the Atri-a Race thought to be of Phœnician stock. These Phœnicians were considered to have settled here after having been dispossessed of their native soil by the Israelites upon their return from Egypt in 1632 B.C. This Colony of Atri, (of supposed Phænician origin) is thought to have given the name to the Adriatic Sea.

It is noteworthy here to recall a tradition that the name of the Etruscans was derived from Atro-Oschi. But long before the appearance of the Etruscans in Italy, and even before the Race-fermentation upon the shores of the Adriatic Sea above alluded to,—a great Pelasgic immigration into Italy had already taken place. For that immigration no date can be assigned. These Pelasgi, however, are found upon the Tyrrhenian Sea at a very remote period. They had driven,—probably in alliance with the Umbri, whom they had incorporated after their conquest of that Race,—the Siculi out of Italy, and are now found in possession of Italian historical-sites such as Agylla, (afterwards styled Cære), Cortona, Falerii, Saturnia, and other cities which afterwards fell into the hands of the Etruscans.

This ubiquitous Race, known as the Pelasgi, are supposed to have last come from Thessaly, but at one period or another they are found everywhere

The Siculi had been, it it supposed, driven out of Italy by the Pelasgi-Umbri before the arrival in Italy of the Etruscans.

in the South-East of Europe. That they had at one time or another occupied the greater portion of Greece seems clear,—as Greece was once known as Pelasgia. They seem—it is not easy to say whether previously or afterwards—to have been in Asia Minor, to have colonised many of the islands in the Græcian Archipelago. Mycenæ, too, Tiryns, and Argos were Pelasgic Cities, and were probably built by them, and certainly occupied by them, perhaps 1700 B.C. or more, and when the Ægean Art-epoch was commencing.

So large a portion of Greece and Italy indeed had been Pelasgian in pre-historical times that it would seem easier to pronounce where the Pelasgi had prevailed rather than where they had not. I shall not pursue for the present the traces of this earlier elusive Race. Yet, as it was with that People as Tyrrhenes, or as Pelasgo-Umbrians, that the Etruscans very early in their history came into conflict,—the existence of that Race in Italy has to be taken into consideration.

We were contemplating a few pages back the geògraphical condition of Italy at the time of the Etruscan Invasion and the various Races by whom it was occupied, and our attention was particularly directed to that extreme portion of Umbria which extended towards the Adriatic Gulf, and we have learned that upon the shores of that Sea there had set in a very remarkable tide of invasion; that a congeries of Illyrians, Pelasgians, and Thessalian Races from Asia Minor, and even Phœnicians, had settled down upon these shores. Attracted by what? One can scarcely be in doubt that it was the hope of gain, of trade, of commercial advantages. In short, attracted by the same things which drew English, Germans, Swedes, Dutch, and others to New

York. Both coasts of the Adriatic Sea would have offered to the motley hordes that were being slowly shaped into a compact and aggressive Power, innumerable opportunities for naval enterprise or for piratical incursions. We may suppose that they took full advantage of their opportunities. And if the Phœnicians, as we believe, formed a large portion of them, we can imagine that their excursions would not have been limited to the Adriatic Gulf. quite possible that it was upon those waters that the Etruscans first acquainted themselves with the rudiments of navigation, a science which was in later times upon the Tyrrhenian Sea to establish their fame throughout the world. Yet at the early time to which I am at present referring, it was in the Valley of the Po and in the Umbrian Valleys rather, than upon the Ocean that the Etruscans were seeking to test their strength. For in this portion of Italy it was, as I conceive, that the Etruscan Power became moulded into shape. It was out of these heterogeneous masses of diverse nations that I imagine the Etruscans to have been evolved. And at this point of the narrative it may well be asked: Among all these warring elements of diverse tribes whose was the shaping and guiding hand? A Nation cannot leap into form of itself, "the noble work of Chance." Who were the leaders of this infant nation? Under what hegemony was it welded into such a power that the greater portion of Italy became Etruscan? It is here that "Rasenna" I comes to the fore. Some masterful Race or tribes of that name-probably of Oscan stock,-which had been long, perhaps, awaiting the hour of amalgamating and welding together these polyglot hordes for their

^{*} Niebuhr was in favour of the name being thus spelled. Yet the name is more commonly written "Rasena."

own purposes. Amongst the hilly regions which encompass Felsina? Or round about the Estuaries of the Po, somewhere betwixt Ferrara and Hadria? Or at Spina itself—a most ancient settlement? Who shall pronounce? They called themselves Rasena, or Raseni, from the name of their leader, says Dionysius, —when he inquired of the then Etruscans whence they had come. But, as has been noted, he did not pursue the question, having, for other, no doubt, valid but unexpressed reasons, satisfied himself that the people had arisen out of an indigenous stock.

We have also seen,—and remarked, perhaps too curtly, that Niebuhr and the German authorities much too superficially had endeavoured to saddle Rhætia with the Rasena. "The Germans," says Signor Guerri, quoted above, "fantasticated upon the fancied similarity between the names of those two Races." We thank Signor Guerri for that blessed word "fantasticated."

And we must not withhold expressions of gratitude to Dionysius that he in part cleared the way by his mention of "Rasena," and so disposed at least of the shadowy Tyrrhenus and of his fantastic and famished legions. Thus far, then, we may follow Dionysius,—as far, i.e., as regards the hegemony of Rasena. Yet, as we have ventured to conjecture, the hosts, these Atri-Oschi, Etruscans as they were to become from the blending of the names, must have consisted of many diverse nations. It is very singular indeed how very little historians, ancient and modern, have concerned themselves with Rasena or the Raseni. Yet the name of that leader was one of the very few certain landmarks or epoch-marks that we possessed. And we may now proceed upon our

^{* &}quot;Moderni scuttori, specialemente tedeschi, fantasticando fra i nomi di Raseni e di Rezia," &c. Guerri, "Fiesole eil suo Comune."

road,—dark as it may be,—having rejected the burden of Rhætia and finding therein no more similarity to Rasena than to Russia or Rameses.

How long it may have been that the process of moulding and shaping the Atri-Oschi, "ducê Rasena," went on,—may be,—must be, a matter of pure conjecture.

The new Nation had not only to grow up. It had to be educated as well as amalgamated.

One of the earliest notices of the Etruscans in this Eastern portion of Italy-is contained in an (alleged attack made by them upon the Terramare Tribes, who were largely possessed of territory in the Valley of the Po. These Terramare races are said to have been still in the Iron Age. They continued to build in the manner of their lacustrine forefathers Lake-dwellings upon terra-firma. The Etruscans drove them forth, and the dispossessed people had to seek another country. One more Race had been added to the swollen list of the migratory and wandering peoples of those early times. Professor Pigorini is inclined to the opinion that in this fleeing Race may be discerned the progenitors of Rome. For this Race seems to have been of a Celtic-Umbrian stock, and,-he goes on to say,-that thereupon ensued between pursuers and pursued a sort of fateful race for the banks of the Tiber. That the Conquered kept along the left bank and journeyed onwards to the Alban Hills, whence one day Rome was to be founded; and that the Etruscans struck North and Westward, always upon the right bank of the River, founding in the course of ages innumerable cities and towns. Signor Pigorini places this overthrow of the Terra-

¹ Professor Pigorini.

mare Races in the 11th Century. Far too late, in my humble opinion, for the arrival of either Race in the Valley of the Tiber; and would it not also have been too early for the Iron Age in Italy? It has been customary to suppose that the age of Iron had superseded that of the Bronze in Italy about the 10th Century.

To return, however, to that part of Italy which is more especially engaging our attention. It must have been very early in the Etruscan Period that Felsina (Bologna), one of the most ancient, famous, and important of Etruscan Cities, was founded.

Mr. Dennis, in speaking of Bologna,—for it is almost needless to say that that ardent Etruscologist found in this district a rich and suggestive field for his investigations—observes: "Bologna seems to hold an unique position in Etruscan history, not only from its geographical position, far removed from the principal Etruscan sites upon the other side of the Apennines, but from the ethnographical peculiarities in the remains of Art discovered there."

And he directs attention especially to the famous Necropolis of Villanova, which lies about five miles E.S.E. of the City, as well as to the nearer Cemetery of the Certosa. Of the Villanova Cemetery,—which is very small, though packed with tombs, he says: "The tombs generally are referred to the Iron Age. Some contain the whole skeletons; some, ossuary-pots (as distinguished from the cinerary urns). No painted tombs have been discovered in this part of Italy. Some of the tombs are ascribed to the Pelasgians and some to the Umbrians." What is especially noteworthy here is the superimposition of Etruscan tombs over those of the Umbrians whom the Etruscans had subjugated. A further ethnographical link in the historical chain which here

has brought together so many Races is the presence of tombs of the Boian Gauls, that particular tribe which was subsequently to drive out the Etruscan Race from one of their primitive seats. That event occurred in the year 396 B.C.

Felsina was to become Bononia—the City of the "Booi." From "Bononia" to "Bologna" is but an easy transition. One would have supposed that Felsina, from its position and fame, should have been one of the Twelve Cities of the Confederation. Yet I do not think that any writer has ever made that suggestion; nor is there any account of Felsina as a City with Walls. That absence of "walls" is difficult to account for, especially in the instance of a city so far removed from the other principal seats of the Confederation. This negligence, so conspicuous and so uncharacteristic of the Etruscans, must have had much to do with their subsequent defeat and rout by the Boian Gauls.

To return, then, to the contemplation of the rise of the Etruscan power, about four hundred years before the Foundation of Rome. (For I am unable to agree with Professor Pigorini's alleged race betwixt Etruscans and Celtic-Umbrians referred to a little above.) What motives may have urged the Etruscans after they had dispersed the Terramare Races, to further and more extensive undertakings we cannot pronounce. Why or how it was that they already found the Regions eastward of the Apennines insufficient for their needs, we can only conjecture. Perhaps, they may have been impelled forward by the momentum in rear of them, by the ever-increasing swarms of migrating Races, or urged onward by that earth-hunger so natural to a warlike and enterprising Race.

It may very well have been-(a conjecture may

be hazarded where all is more or less conjecture)—that the Umbrians, or the Umbri-Pelasgi,—the most powerful and intelligent of the Italian peoples,—and whom the Etruscans had already largely dispossessed in the Eastern portions,—were causing trouble upon the Western side of the Apennines. Or it may be that the Etruscans were expecting,—or were even in communication with, friends and allies upon the shores of the Tyrrhenian Sea, and who might already have found themselves in conflict with the Umbro-Pelasgi.

Ancient writers have somewhat dwelt upon the amalgamation of the Pelasgic and Umbrian Races in Italy. I have above mentioned that the Pelasgians are supposed even to have absorbed that Race into themselves. The Pelasgians were assuredly in possession of certain Cities in Tuscany at one time, Agylla, Cortona, and others, and of Ports upon the Tyrrhenian Sea. Yet I think it much more probable that the Umbrians were the superior Race. read afterwards that when the Etruscans had asserted their power in Tuscany, the Pelasgians went off en masse to Greece. That event could not have happened had the Pelasgi been fully incorporated with the Umbri. It would have been extremely interesting to us could we have learned where and in what manner the Etruscans passed into Umbria and thence into Tuscany:-whether they divided their forces, sending one of their armies through the Valley of the Po and marched as far, perhaps, as Luni,-the modern Spezia,-the extreme northern border of the Etruscan power,-and thence coming down upon Volterra and Fiesole; or whether they broke through the Apennines at several points with other armies?-We have no information to guide us. Yet, as we find them seated at an early period of their history,

in places such as Arezzo and Cortona, we may assume, with some degree of probability, that they marched along the roads which from Bologna cut mountains somewhere about the Comacchia and Sasso di Castro, or they could have crossed the head-waters of the Tiber near Borgo S. Selpolcro or lower down near Perugia. would be beyond our powers and limits to attempt the settlement of such points. Suffice it to say that, in the course of their early history, the Etruscans are credited with the capture of three hundred Umbrian Cities. We have no data as to the period of the Etruscan occupation of cities North-West of Felsina (Bologna) such as Mantua, Vicenza, or when they may have been in the vicinity of Como. When they had determined to invade and occupy Umbria upon the West of the Apennines, they may also have taken the opportunity of sending an army to the North whilst they broke through the Apen-nines at various points. The force that at this period was under their control, must have been enormous. They were practically ubiquitous. And what Captains they must have had to direct those vast forces with a Moltke-like precision, taking up, as it seems, the pre-arranged points of concentration. And yet of all those Captains not one name has survived!

That the Umbro-Pelasgi, if we may still call them so, should have been in possession of so many Cities—although many of them must have been strong fortified positions rather than Cities,—not only proves the extent of the country and the power possessed by that Race,—which were things we knew of before—

^{*} According to Dionysius, the Pelasgi took this City from the Umbri, and the Etruscans captured it from the Pelasgi. The City is of extreme antiquity. Legend has it that from hence Dardanus went to found the City of Troy.

but also their civilisation. But the Pelasgians were great military Architects. It cannot but be believed that to conquer a country so strong in resources, and formidable, too, in the strength of long possession, must have been the work of very many years, and years of protracted struggle. But after years of protracted struggle the Etruscans did finally prevail and overthrew the Umbrians in a battle which, according to Varro, must have been fought about four hundred and thirty years before the Foundation of Rome. From that year we may date the establishment of the Etruscan régime in Italy.

We shall now be able to contemplate, -so far as our very limited lights permit us,-this extraordinarily elastic Race consolidating their conquests and establishing throughout the greater part of Italy a solid and homogeneous Confederation of Autonomous States. Whence and where it was that the Rasena, or Raseni, learned the profound maxims of statecraft which enabled them to devise so admirable a system of government for the vast possessions which had fallen into their hands can never be determined. There was no precedent to guide them. It was not only a daring conception, it was an inspiration. Not to be regarded as an audacious venture of political haphazard, but as a laboriously elaborated and far-seeing design, and one justified by its immediate and amazing success.

All writers who have concerned themselves with the Etruscans at all have declared that it was to Agriculture and to Commerce that the Etruscans lent all their energies and whence they derived their extraordinary wealth. Agriculture, all the avocations of husbandry and pasturage, were dedicated to, and placed under the protection of the gods and supervised by a powerful hierarchy. Their national hero Tagetes, their Solon—the great civil and religious legislator—was himself the protector of Agriculture. His origin was miraculous, for he had sprung out of the furrow at Tarquinia as a ploughman was following his plough. His books upon Agriculture and Religion; his "Disciplina," formed the standard Code of the Etruscans.

Religious rites, similar to those of the Latins, in honour of Pales and Lupercal regulated and celebrated the harvest-season, which was a feast of bonfires throughout the country. To show the supreme importance of Agriculture amongst the Etruscans, it will suffice to mention that not even the exigencies of military service were allowed to interfere with the cultivation of the soil. The Army was annually disbanded with that object. And in connection with their agricultural enterprise the extensive works of drainage which they undertook are especially characteristic of the skill and prescience possessed by this precocious Race. It was so in the very early days of their civilisation in the territories adjacent to the Adriatic, and in the plains watered and overflowed by the great Rivers of the Po and the Adige, where they found themselves in a land of marshes and lagoons. Whencesoever the bulk of the immigrating hordes may have come or where they may have learned the arts of engineering as applied to drainage,—whether in the lacustrine regions of Egypt, or upon the coasts of Asia Minor, they at once engaged in vast works of embankments and of sanitary drainage. For the Etruscans had not only the largest ideas with regard to agriculture, they had, too, very advanced views as to the hygienic conditions of existence. To reclaim land

The legend is related by Cicero, and by other writers. Ammianus Marcellinus refers to the Books on "Aruspicina," by Tagetes.

for one purpose and to render their surroundings less noxious to health seem always to have been among their foremost objects. The great works which they undertook in the estuaries of the Po are known to us as the "Fosse Filistine," a name which the supporters of the Phœnician origin of the Etruscans have naturally hailed as another proof. It certainly is surprising, whatever may be the derivation of the word, to find the familiar name of "Philistine" connected with works of drainage in the Valley of the Po. As the Etruscans advanced to occupy the Western portions of their Empire, these considerations were always present to them. They undertook and carried out large works of drainage, especially in the regions flooded by the Tiber, the Arno, and the Chiana, in the plains around Chiusi and Arezzo.²

The modern military system which demands large standing armies is often made the subject of reproach inasmuch as it withdraws from profitable or beneficial occupations so many millions of men. The Etruscan mode of reconciling civil and military exigencies not only is one more proof of the practical good sense of that people, but attests the remarkably peaceful condition of the country subject to their rule.

It is very probable that after the total subjection of the country, the Etruscans were very rarely engaged in active warfare. Their admirable mode of mapping out the country into twelve Federal States and of fortifying their Cities with those massive walls,

[&]quot; "Philistis" was the name of one of the Queens of Syracuse. If Queen be not considered too pronounced a title for the wife of one of the "Tyrants of Sicily." A tradition connects the name of Philistis with these Fosse Filistine.

² Many of the reflections here and on the former page have been drawn from Micali's "L'Italia Avanti Il Dominia dei Romani."

the remains of which still evoke our admiration,afforded them such perfect security that they might even dispense with standing armies. I am speaking of the Etruscans when they were in the plenitude of their power,-and at a time when no Power had vet arisen in Italy to challenge their supremacy. To what extent the Pelasgians were accustomed to protect their Cities, and how far in those respects the Etruscans may be considered to have learned from them, the authorities upon the subject are not in accord. Yet they are unanimous in distinguishing two styles of architecture in Italy. They give the walls of polygonous masses to the Pelasgians,-those of the horizontal to the Etruscans. I refer here only to the latter. That they were intended to be positions of the greatest possible strength is not only evinced by their formidable style of architecture, but by their situation. Always erected upon hills,2 and very often enclosing two opposite eminences, -one of which was for greater security regarded as the "Arx" or Fortress proper. This uniformity in architecture and position can only be ascribed to those sagacious traditions of the Etruscans, which sent them to the Sacred Books themselves for the authorised method of erecting their Cities. In whatsoever manner they discerned for themselves or learned from others the art of such construction, it is easy to perceive that when once they had surrounded their Cities with such impregnable defences they were practically unassailable.

It cannot be pronounced with certainty that the Etruscans never permitted themselves to build in the polygonal style. The nature of the stone, accordingly as it had a vertical or horizontal cleavage, might sometimes have decided what form the blocks were to take.

² The exception to this custom of erecting Cities upon eminences is Vulci, which stands upon a plain at a considerable distance from any heights.

It is just at the time when the Etruscan power was at its apex, i.e., before the Foundation of Rome, that we know least of the Etruscans.

But certain historians,—unable, of course, to enlighten us as to those primitive times, have been able to define for us the limits of the country in more recent times and to name the Capital Cities of the Twelve Confederated States.

Central Etruria,—(to which we confine our attention) stretched from Capua to the River Magra. The latter river—near Spezia,—defined the North-West border of Etruria. Some writers have stretched Etruria as far South as Nola, Pompeii, Sorrento, and even to Poestum, but there appears little foundation for these statements.

There is no doubt, however, that much of Campania was under the influence of Etruria, for Capua was certainly an Etruscan possession at an early period. But of Capua we hear little or nothing until its conquest by the Samnites 420 B.C.

Of the Twelve Capital Cities of Central Etruria, we can speak confidently, for,—even had they not been noted by several ancient authorities,—remains of them all, more or less imperfect, are still in existence.

The list comprises Volterra, Arezzo, Vetulonia, Cortona, Chiusi, Perugia, Rusellæ, Volsinii (Orvieto), Tarquinii, Falerii, Cære, and Veii.

Cosa I and Vulci have sometimes been mentioned as among the Twelve, yet the list above seems now generally accepted. It is quite possible, nevertheless, that as circumstances changed, one City may have been in greater prominence than another. Many

^{*} Cosa seems to have been a Colony of the Vulcientes, and therefore would not have been entitled to the privilege. And a similar objection would disqualify Populonia, which was a Volterra port.

of these Cities were in possession of Colonies and Ports. Every Capital-City—according to the Tuscan Doctrines,—was placed under the patronage of a protecting Deity, who would have been one of the Twelve Dii Consentes of the Etruscans.

Many other names of important Etruscan Cities have been recorded, such as Fiesole, Saturnia, Capena, Fescennia, Orte, Sutri, Toscana or Toscania, yet as we know so little of most of them, we may confine our attention to the Twelve Capital Cities. And with reference to some of these it may be observed that many classical writers, including Dionysius and Strabo, allude to them as having been founded by Pelasgi or Greeks, and even by Lydian settlers. Thus, it is not impossible that the Etruscans may have found friends or even kinsmen ready to extend the hand of friendship in some of them.

Although the Etruscans were so advanced that they divided their Solar year into twelve months (even as they had twelve primary Deities) they had a curiously infantine mode of recording the course of Time. A huge nail was driven into the walls of each temple to mark the completion of a year.

In the Etruscan system of government the civil and religious authority were so blended that either may be said to have existed by favour of the other. Primarily nothing could be carried out without the assistance or the jurisdiction of the priests, and the sacerdotal and civil powers were in the hands of the patrician families. The Government, in point of fact, was an oligarchy, and the oligarchs in each of the twelve States elected their Lucumo or Prince, annually. These twelve Lucumones elected from one of their own number the King (the word was unknown) or Chief of the whole Confederation. (Lars Porsena, e.g., was a Chief and so wielded the whole

Etruscan power.) Each of the Twelve Cities thereupon sent the elected Chief a lictor as a visible sign and acknowledgment of his Office. The twelve Lucumones further elected a high-priest and a supreme Aruspex.

There seems to have been a Senate composed of the patrician-families,-whose meeting-place was in one of the Temples, except upon any special occasion when they assembled in the Temple of Voltumna (Concord). We may suppose that such occasions were for the adjustment of differences that may have arisen between any of the States; for the declaration of a War,-or even for the arrangement of conditions of peace. But of what numbers this Senate was composed, or what may have been their powers, we know nothing. To settle the numbers required for military service was vested in the Patrician families, yet that function it is said was exercised in "another place" in an assembly of a more popular nature. As we hear nothing of the nature of Consuls, or Tribunes, or other Officers in the political system, we may conclude that there was little check of any kind upon the power of the Senate. Popular gatherings (of whatever nature they may have been) were held in the Fora of the Cities, whilst, as has been remarked, the Senate met in one of the Temples. Yet it was upon Religion, and upon very strict religious observances that the whole structure of the social and political constitution of the Etruscans reposed. The Priests were Omnipotent. Every act of public or private life depended upon their divinations and auguries. Whether a war was to be waged or a peace proclaimed rested with them. It was for them to consecrate the walls of a City-to bless the union of families in marriage-rites, and to settle the boundaries of Estates. For the rights of property were

most sacred, and under the protection of the Deus Terminus, most jealously regarded. The Science of Augury, whether based upon prognostications from the flight of birds, or deduced from the inspection of the entrails of victims, decided the most important questions. It was for the Augurs also, to pronounce upon the import of natural phenomena. Thunder, and lightning, and especially Eclipses, strike terror into the souls of the ignorant and superstitious. It may be presumed that the Augurs did not fail to profit by those fears. Their pronouncements on such phenomena were considered so precious that they were inscribed in volumes made of linen-flax and committed to the care of the Sacerdotal Colleges, -of which, perhaps, the chief was established at Fiesole. Yet these Augurs and Aruspices often spoke with the authority of Tagetes himself,-for he is said to have drawn up a thunder-calendar for every day in the year. seems, too, that it was not only the vulgar who were influenced by the pronouncements of these wise men, for they are referred to in terms of respect by Cicero, Plutarch, and other writers. Plutarch says,2 "The Tuscan Sages who possessed a wisdom greater than that of ordinary men."

So enduring a science, indeed, was that of the Etruscan Haruspices, that it is still heard of as late as six centuries after the Christian Era. Julian the Apostate 3 even is reported as having consulted these oracular authorities. And for aught one knows the superstition may yet be lurking in some Tuscan fast-

² Cicero alludes to the Umbrians as among the prophets, i.e., Soothsayers, "De Divinatione."

² Plutarch's "Sylla."

³ It seems that it was the "Libri Tarquitii" from which Julian the Apostate sought imformation. These Libri Tarquitii were a kind of second edition of the Disciplina, fuller, ampler, and more voluminous. They were either kept at or compiled at Veii.

ness of to-day, for nothing dies so hard as superstition, especially in Italy.

By the extension of their conquests to the shores of the Tyrrhenian Sea, the maritime supremacy of the Etruscans became of even greater importance to them than their predominance on land. They had to acquire a Navy as much for the development of their commerce as for the protection of their coasts. Early in their new career undisguised piracy seems to have been the means by which they sought and acquired their commercial predominance in Italy. Even in the Ionian and Ægean Seas they had gained the reputation of being ferocious Corsairs. And in such very primitive times, too, that a Greek legend confers upon them the questionable fame of having attacked vessels which were conveying Bacchus and his Crew, and thereupon summarily transformed into dolphins. Another Greek legend relates that it was some of these Tyrrhenian pirates who surprised and killed the Argonauts upon their way to Colchis. Whether the Etruscans can be identified under the name of Tyrrheni in such remote ages is doubtful, the name Tyrrhenian has been so loosely applied. Stories more reliable and relating to periods less mythical,-of the prowess of Tyrrhenian pirates,-have been recorded by recognised historians.

We find them when their commercial enterprises were regulated by sounder principles than those of piracy, as rivals of the Carthaginians, making journeys to Gibraltar, and in other waters as turning up upon the coasts of Phœnicia, Asia Minor, and even off Egypt.

It should be observed that the Italian Pelasgi were also termed Tyrrheni and even "Tursha," and the latter name is said to occur in a hieroglyphic at Karnak. Diodoms Siculus also mentions the fame of the Etruscans as sailors.

We hear of their ships upon the shores of Asia Minor in the year 496 B.C., at about the time that Miletus was falling into the grasp of Persia. It is not improbable also that at the Battle of Salamis,—a few years later, the services of mariners so renowned may have been requisitioned by one or other of the contending forces.

We further hear of the Etruscans and Carthaginians in alliance against the Phocæans,—overcoming them with a fleet of 120 ships, and forcing them to abandon the Island of Corsica. The sequel of this naval engagement will be related in a later chapter, —that on Cære.

This alliance was further cemented by a military league as well as by a commercial treaty. A certain degree of prestige was acquired by the Etruscans by means of this alliance. But it was neither substantial nor durable; for a very few years afterwards, the Etruscans are found off Cumæ struggling against Syracusans, Carthaginians, and Italic Greeks under Hiero of Syracuse. The coup de grâce, in fact, to her maritime power was dealt by these combined forces in the year 453 B.C. As a naval detail it may be mentioned that the Etruscans have been credited with the invention of the Ram or the Spur, with what truth, I know not,—nor what use they may have made of it.

From this time we hear no more of naval combats, and though doubtless Etruria still held her own upon her own coasts, henceforward her battles were to be upon land. And long and fierce her wars were destined to be.

As was remarked previously, there are no records of the vicissitudes of Etruscan power during the first centuries of their supremacy in Italy. I do not think that any historical fact is to be discerned before the reign of Tarquinius Priscus when four Etruscan cities, Arezzo, Volterra, Rusellæ, and Vetulonia are found leagued against that King and with but very ill success. It is not, indeed, before the epoch of the famed Lars Porsena that we can find any discernible historical facts. His war against Rome was about the year 520 B.C. Even if he did occupy Rome for a brief period, as many have supposed, the advantage he gained was not very durable. For his son Aruns was not only beaten but killed at Ariccia by the united Romans and Cumæans fourteen years later.

Yet, the first great disasters inflicted upon the Etruscans were by the Gaulish arms at Belloveso upon the Ticino River, 590 B.C., which tore from them their possessions in the Valley of the Po, together with their great City of Felsina (Bologna). It was in consequence of the rout which then ensued that fugitive Etruscans are supposed to have taken refuge in the Rhætian Alps. And thence the traces of the Etruscan language and Etruscan art in Rhætia, a subject touched upon in an earlier Chapter.

A severe blow to Etruscan prestige that defeat at Belloveso assuredly was, yet it served to remind the Etruscans that they ought to concentrate their forces in Central Etruria, where her real strength lay. Her forces had been too scattered, and her extremely extended boundaries were undefensible. She never would have made head against the Romans as she was enabled to under Lars Porsena, had she had to defend her Northern territories at the same moment.

Her golden period was certainly that of Lars Porsena. It was not vouchsafed to every State to administer a rebuff to Rome, but when the brave days of Lars Porsena of Clusium were over—and it is to be feared they were not very protracted—the scene shifts to Veii. Veii is declared to have fought against Rome during fifteen campaigns, and finally to have been captured after a siege of ten years. Surely such Homeric warfare demanded a chronicler of some kind,-if not a poet. Did no name leap to the front during those protracted struggles? from her propinguity to Rome, had been a more incessant worry to that rising Power than had been Chiusi herself. Many of the differences between Veii and Rome had arisen upon the subject of Antemnæ, so near to both Cities, and to which Veii would not abandon her claim. Three of the fifteen campaigns to which reference has been made above had been waged by Romulus. Yet all the efforts of Rome had been powerless to lower her crest or to weaken her power. She was the most indomitable adversary that Rome had yet encountered, and in the 5th Century B.C. she was certainly the most powerful of all the Etruscan Cities.

Every reader of Roman history knows the story of the defeats of the Fabii before Veii; of the ten years' siege and of the final triumph of Camillus in the year 393 B.C. And with the Fall of Veii commenced the decline of the Etruscan power in the strongholds of the Empire. Yet the decline was very gradual and the end was still far off. Another hundred years was to elapse before the crushing defeats of Tarquinia and her allies, especially at the Battles of the Vadimonian Lake, 470 and 453 A.U.C., when her subjection was virtually completed. Nevertheless, the Romans appear still to have left considerable autonomy to the Etruscan Cities after their subjection, so much so that they were able even as late as the times of Sylla to enter into an alliance with the

At one of these Battles it is said that the last Lucumo of Chiusi, Vulturnus was killed.

Samnites against Rome. Much had happened, indeed, since these new allies had turned the Etruscans out of Capua. For, as has been mentioned in another page, Sylla was called upon centuries later than the Battles of the Vadimonian Lake, to stifle what independence still lingered in the famous old Etruscan strongholds.

It is evident, therefore, that Rome did not lower the proud heads of their rivals much too soon. Had they deferred, for example, the conquest of Etruria by another century, it might have gone very hard with them when Hannibal swept down upon Italy from the Alps. It stirs the imagination to surmise even what might have happened had the Etruscans been free to add their forces to those of the great Carthaginian General. As things turned out, however, it is said that the Etruscans had to furnish a contingent to fight against the Carthaginians at Cannæ. One can hear some of the tough old Etruscan soldiers lamenting after the defeat that they had not fought upon the victorious side!

I trust that the reader may have gathered from the brief remarks made above, the impressions which

the writer has sought to convey :-

That the Etruscans touched the summit of their fame under the hegemony of Lars Porsena of Clusium. That distinguished leader certainly curbed the growing power of Rome, and so was able to delay by many years the inevitable destiny of his country. And very soon after his disappearance it became evident that the Federal Union of the Etruscan League, however great its strength had formerly been, was growing weak at the very moment when union was most imperative.

And with regard to the origin of the Etruscan Race, the author may briefly recapitulate the con-

clusions at which he has arrived :- That it was formed by successive immigrations of Races of Asian and Thessalian stock following each other and establishing themselves upon the Adriatic Littoral. these migrations really formed one or more of those great racial movements which were typical of the general unrest which characterised the primitive world -to be classed with Pelasgic wanderings, Dorian Immigrations, Returns of the Heraclidæ, and so forth. That in some parts of the North-East of Italy there was a people of the Oscan stock named "Rasena," sufficiently strong, powerful, and astute to avail themselves of this foreign agglomeration in that part of the country, sufficiently powerful and organised to shape and to wield and to mould these races into one People for their own purposes, which was first that of ousting the Pelasgi and then of subduing the Umbri, and it is very probable that these two Races were nearly amalgamated at this time-both Races so ancient that it would be difficult to assign to either the palm for antiquity. Nor would the Etruscans have found either Race inferior in the arts of Civilisation to themselves; for the Pelasgians in the land of their origin-or lands rather (for they had wandered everywhere)-had established their fame as great builders, a fame attested by their Cities of Tiryns, and Mycenæ, and Argos, and that they had brought letters into Italy many ancient writers have affirmed. And as regards the Umbri, they have been regarded as the first of Italian Races to have lived in fortified cities. And if Tuder or Todi can be regarded as built by the Umbrians,—it may fairly be said that no Race has surpassed them in the construction of Walls.

CHAPTER III

ETRUSCAN RELIGION

AMONG all the ancient peoples of Italy the Etruscans had the reputation of being pre-eminently religious. The supremacy of the Priesthood, the predominance of their influence throughout the political and social spheres,—(the natural result of the Lucumones being also priests, and themselves electing the high-priest) -together with a very comprehensive and elaborate ritual, would fully justify the term "Religio" as understood by an ancient people. Yet, their reputation for being eminently distinguished for religion, it may be remarked, seems curiously undeserved as regards the manifestations thereof in their Art. know of no ancient people who have expressed so little of their beliefs in their art-productions. has elsewhere always arisen out of religious beliefs. With the Etruscans it has not been so. Even in their sarcophagi and cinerary urns, where we should naturally have expected to find some expression of the Faith that was in them, we meet, with rare exceptions, reliefs representative only of Greek stories, legends, and myths, all subjects quite foreign to Etruscan religious beliefs. Whether the priests were averse to the treatment of national beliefs in sculpture, or whether all these works were executed at

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a very late period when Greek art had established an ascendancy in the country, it is very difficult to pronounce. It seems to be one more of those insoluble riddles which are so prevalent in the history of the Etruscan Race.

The Etruscan Priests, as in other countries where the representatives of the sacerdotal power have been held in excessive veneration, elaborated their religious system into one of great mysteries, to be manifested only to the initiated, and to be interpreted only by themselves. "Later," (Signor A. Guerri, in his brochure upon Fiesole, writes), "under the influence of the Greeks and the Latins, they adapted their myths, the costumes and the rites of their divinities, to those to which their own gods seemed to bear a resemblance. Nor should we be surprised to meet such modifications in pagan religions, when we remember that such systems of religion were not maintained by undeviating dogmas. The Priests often followed the inclinations of the people, which in Etruria, in the 3rd Century of Rome, had already begun to gravitate towards Greek theosophy, had, in the 5th Century B.C., transformed the Religion by the combined influence of the Greeks and Latins with whom the Etruscans had come in contact. Yet, in the new system as in the more ancient, the Priests were accustomed to offer sacrifices of animals and tributes of grain to the gods accompanying such rites with music and song, with dancing and banquets. In honour of their gods, they also gave theatrical and gymnastic exhibitions. Their musical instruwere the long trumpets, termed 'tubi Tyrrheni'; shorter trumpets (the lituus); flutes of horn, metal, or wood; lyres, and two-stringed guitars."

The Etruscans seem to have believed in one

supreme Deity, but I do not think that if this were the esoteric belief, it was shared by the People in general. Most religions claim a supreme Deity, but the pious belief has not been sufficiently warm to exclude a multitude of inferior deities. The Etruscan Creed in that respect was as elastic as most of the other ancient religions. Their prominent Deities were the twelve "Dii Consentes," six masculine, six feminine, each of whom presided over one of the months of the year, and over one of the Confederated States. Their principal Deity in primitive times was Janus, a god whose worship was general throughout Italy. His name seems to have been changed into that of Jove, probably by Greek influence, and Janus took up another position in the Pantheon. We hear of a "Veiove," which by an easy transposition would become "Jove." Vertumnus seems to have been peculiarly a god of the Etruscans to whom the Romans certainly were indebted for his introduction into Rome. Norcia or Nortia, (the Goddess of Fortune) was another very much reverenced Deity, whose special cult was to be found in Volsinium or Voltumna, the Goddess of Concord, in Volsinii. whose Temple the Lucumones of the twelve States were accustomed to assemble, was, so far as the name goes, peculiar to the Etruscans. The Phallic symbol, evidently an importation from the East, was with the Etruscans as elsewhere, the peculiar sign for fertility and productiveness. The three great Deities of the Etruscans, as with the Greeks and the Romans, were the Trinity; Jupiter, Juno and Minerva. Though the Etruscan names for Jupiter and Juno were very different: Tinia was Jupiter, Thalna was Juno; Menerva, or Menefra was nearly the same as the Latin. Some say that Juno bore the name of Cupra, but I think it very probable that Venus was Cupra.

If not, unless she be Turans, or Turan, a name found sometimes upon the bronze mirrors, curiously enough Venus will not be found in Etruscan mythology. Bearing in mind that Cyprus was the reputed birthplace of, and the Island peculiarly sacred to, Venus, I hazard this conjecture to fill up a very extraordinary hiatus in the Pantheon of the Etruscans.

If you glance over a list of the Etruscan Deities, whose names have been deciphered from inscriptions, or learned from other sources, you will be struck by their dissimilarity to Greek or Roman Gods, except in instances such as Aplu, Ercle, Charun (Apollo, Hercules, Charon.) The similarity of Minerva or Menefra, and Minerva has been noted. Vertumnus, the Etruscan God of Commerce, and possibly of the Seasons, passed to Rome in the latter signification. Yet the name sounds as though some corresponding word had been Latinised. There were a host of inferior Deities, Lares, Angels and Demons, Gorgons, Genii, Chimæras and fabulous Creatures more or less grotesque. Guerri says, "Amongst these beneficent or malevolent genii, half-human halfdivine, the Etruscans imagined that there was always proceeding a constant struggle, to benefit or to injure the individual during life, and to conduct him to places of joy or torment after death." These ideas are continually reproduced in the paintings on the walls of the tombs and upon the sepulchral urns. That the Etruscans should have believed in rewards for the just and punishment for the wicked after death, certainly proves them as greatly in advance of both Romans and Greeks. In that respect they approached the Egyptians, whose grossly materialistic views, however, they were very far from sharing. Yet such belief was shared by many Eastern peoples, and that it was one held by many of the Greek philosophers is certain.

And in this dualistic principle of a perpetual strife between good and evil, the Etruscans seem especially to approximate to the Persian creed of Zoroastes in which "Ormuzd" and "Ahriman" represent the antagonistic principles. It seems most improbable that this article of faith should have been held by any one of the Oscan Peoples, and we may therefore conclude that it was imported by some of the Invaders from the East.

The most remarkable belief held by the Etruscans was one relating to the Creation and duration of the world. The Etruscan Sages taught that God had created the world in six thousand years,—the last millennium of which He had employed in the Creation of Man. That the world would endure for a like period, when all things would return to Chaos.

How very remarkable is the analogy presented between our modern interpretation of the Mosaic Six Days, and that dictum of the Etruscan Wise Men.

The Etruscans further limited the duration of their own Empire to a thousand years. A most extraordinary prophecy. If our Chronology is accurate, the foundation of their Empire and the loss of their Independence would almost exactly comprise one thousand years.

It is curious to note the great importance attached by the Etruscans to the number Twelve. The World from its creation to the completion of its course was to be twelve thousand years. They had twelve Dii Consentes. They had also twelve Cities in Mid Etruria, and twelve Cities or Colonies in the regions of the Po. Even their coins were of a duodecimal standard.

As has been mentioned, they believed in the future life. They even held,—or the Priests held,—that as soon as the souls left their bodies they became

Manes and Lemures. That they could return to visit their relatives (we must trust not as "Lemures,"—for in such dread shapes, their appearances would certainly not have proved consolatory to the survivors), and that at certain solemn seasons, even their bodies could issue from their sepulchres—this, as it is said, being the reason of periodically commemorative ceremonies.

Allusion has been made above to the uncouth names of the Etruscan Deities, such as Tinia (or Tin), Thalna, Phuphlans (Bacchus), Sethlans (Vulcan), Thurms (Hermes) and others.

Mantus is another of the Etruscan Deities whose name is not to be traced to any Greek or Roman source. He seems to have been the chief of the lords of hell, and to have answered to Pluto. He is figured in some of the paintings in tombs, in company with Proserpine, who is there styled Persephone, whilst Mantus is called Aide, which is very near the Greek Hades. Mantus is said to have given his name to Mantua, once an Etruscan possession.

Such names occur in no other known theogony, and are not similar to, or suggestive of, those of any other nation. Should they not then be fairly attributed to one of the Oscan nations,—to the Umbri, or to the Raseni or Rasena themselves?

It is singular, the Etruscans being so famous for Agriculture, that Ceres or an equivalent is not heard of. That omission, if the Etruscans had come from any part of Greece, would have been strange; and the same remark may be made of the absence of an Aphrodite or Venus. For Turans, or Turan, if she be her representative, as appears possible from the evidence of a few bronze mirrors, is certainly not suggestive of the Goddess of Beauty in any Tongue with which we are acquainted. These, with other

considerations drawn from other sources, very much tend to a belief that the Etruscan religion was an amalgam—Eastern beliefs generally, grafted upon Oscan superstitions with an Oscan nomenclature.

In no Celtic, Scandinavian or Gaulish Creed of which we have any cognisance will anything resembling the Etruscan Creed be found. The final tribunal, the awards of happiness or of punishment are ideas quite foreign to those found in Northern or North-Western Creeds. Ideas so advanced that we marvel to find them allied with the hocus pocus of fortune-tellers, magicians and soothsayers, almost as barbarous as those in African superstitions. And it was, moreover, the power of thundering which chiefly marked the potent Deity in the Etruscan Creed. Nine gods possessed that power. (We remember that Macaulay's "Lars Porsena, by the nine gods he swore.") Notwithstanding, therefore, the two or three bright gleams from the East that are to be perceived in the Etruscan Creed-the superstitious and the materialistic seem to me to prevail. Nor can I perceive in their religious Art much of the symbolical with which the Etruscans have been sometimes credited. The after-life, the joys of Paradise, as expressed in their artistic representations, appear to be but a continuation of a very prosaic if luxurious eixstence upon earth. I can find therein little, if any, spiritual suggestion. If some celestial joy unknown to earth were ever dimly conceived by any of their artists, it has been so dimly suggested as to leave us under the impression that the Etruscans were so in love with this present world that they looked forward only to a renewal in another sphere of their earthly experiences.

CHAPTER IV.

THE ARTS OF THE ETRUSCANS

MUCH has been said in other parts of this Volume concerning Etruscan Art in its details,—of the artistic sepulchres and of the treasures found in those tombs and in other places in Etruria.

Here I would propose to enter briefly upon the subject of the Etruscans as Artists; how far they were indebted to the influence of foreign Art, and whether they were earlier in the field than the Greeks. And also, whether the Etruscans, upon coming into Italy, found any germs of the artistic-faculty already prevalent in the country.

There was a tendency (of remote years now)—when the great "trouvailles" in Etruria, of Vases especially, were first made—to attribute them all to Etruscan Artists. Etruscan Vases, as they were called, have scarcely lost that denomination now. But when similar discoveries of similar Vases were made in Greece, Sicily, in the Islands of the Ægean Sea and elsewhere, all the Vases exhumed in Etruria were declared to be of Greek manufacture and consequently importations. The painted tombs of Tarquinia, Veii, Vulci, Chiusi, and of other places were also assigned to Greek Artists.

In fine, almost every art in which the Etruscans

had been supposed to be proficient was taken away from them. Even the Bronzes, the best bronzes at least, were given to Greek Artists. This tendency to refuse the name of Artist to any Etruscan is, if anything, still more marked at the present moment.

Of course it has not been denied that at the remote epoch of the rise of the Etruscan Power in Italy, Greek Art was unknown. Therefore it is urged, neither was there any Art in Italy, at all events before the epoch of Demaratus. Much has been made of Demaratus and of his arrival in Italy, so it is alleged, with his Eucheir and Eugraphos, the Corinthian potters, (yet their names are clearly eponymes,) and who proceeded to instruct the Etruscans in the art of making figured-vases.

Demaratus, whose first voyage from Corinth to Etruria is dated about the year 658 B.C., has been represented by certain writers as a sort of universal provider. Not only did he establish a colony of artistic potters in the land, but he introduced letters

into Central Italy.

Demaratus, being one of the historical figures to be clearly discerned through the mists of Etruscan history, merits, then, a casual allusion. Although of the Aristocratic family of the Bacchiades of Corinth, Demaratus was forced to devote himself to Commerce, having been expelled by Cypselus, who had established a Tyranny in that City. Demaratus betook himself to Tarquinia, a famous Etruscan city, (founded, it is said, by Tarchun in the 12th Century B.C.,) and carried with him a colony of potters—for the names of Eucheir and Eugrammos (or Eugraphos) are clearly typical. He proceeded to establish Potteries in various parts of Etruria. From his commercial ventures, he acquired great wealth. He renounced his own country (whence he

had been expelled) and settled at Tarquinia, and so pleased was he with his success in trading with Italy that he thenceforward devoted his life to exchanging the commodities of Etruria with Corinthian goods ;-and this notwithstanding his expulsion from Corinth. Thus we are asked to suppose, in the first place, that the Etruscans, always voiceless, it seems, were pining for an Alphabet; and, secondly, that Demaratus, instead of furnishing them with the already classic letters of his own Doric or Æolic Alphabet, invented the archaic and sufficiently unintelligible tongue which we know as Etruscan. And this assertion has been made in the teeth of the fact that the Pelasgi had already, (and centuries before,) introduced letters into Italy. So it is asserted by Pliny, Solinus, and others. As to Demaratus, he became so wealthy from his repeated voyages betwixt Italy and Corinth, and so much in love with the country in which he had chiefly acquired his riches, that, retiring from business, he settled down at Tarquinia, and espoused a lady of that City. His eldest son, Lucumo, (a quite impossible name, being that of an Office,) succeeded to his father's wealth; and also married an Etruscan lady named Tanaquil. His pretensions perhaps, or his wealth, provoking the jealousy of his adopted fellow-citizens, he one day stepped into a "carpentum"-(the national twowheeled cab)-with his wife, and driving off to Rome, settled there and became, under the name of Tarquinius Priscus, the fifth King of that rising provincial City.

To conclude this note about Demaratus, it may be observed that his claim to have endowed Etruria with a language is absolutely untenable. Then we come to the supposition that because Demaratus had brought into the country Corinthian potters, that the Etruscans could not have made their pottery themselves. Looking idly on at Eucheir and Eugraphos for ever making pots and vases, they felt no inducement to do likewise! Yet, as these Corinthians had been brought into the country for the express purpose of teaching them the art, why should the Etruscans have been so averse to learn their lessons?

I do not doubt that many of the rude specimens of figured vases which have been found in Etruria,inferior both in design and material are to be attributed to Etruscan Artists. Many of them, although Greek in subject, were manifestly made by native artists in the infancy of art, and in that respect do not differ from the first rude attempts of artists in other countries. Yet it seems somewhat illogical to assert, as many writers have done, that the Etruscans made no progress in the Art, and that their artistic merits are to be estimated by their infantine efforts alone. The number of figured vases exhumed in Italy has been so vast that it seems highly improbable that they could all have been importations from Greece or her Colonies. And further, in many parts of Etruria, at Vulci especially, the clay has been found to be of such high quality as to offer special encouragement to the production of ceramic wares.

I see no reason to doubt, therefore, that the extraordinary abundance of vases which have been unearthed in Italy are partly importations and partly of native manufacture. Nor does it seem probable or in accordance with analogy, that the Etruscans, being possessed of such a craving for ceramic ware, should not have sought to produce for themselves the things which they admired so passionately. It is difficult to admit that they were never artists at all, but only the most ardent connoisseurs of whom the world has ever heard.

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Passing now to the consideration of their paintings,—other than those of their vases,—it cannot be gainsaid that some of their paintings on the walls of sepulchres, and sometimes upon terra-cotta slabs, are of a remarkably archaic character: in some instances certainly previous to anything of the kind known in Greece. Pliny (I have quoted his authority in the Chapter on Cære) refers to paintings at Cære, at Ardea and Lanuvium still extant in his day, and the execution of which he refers to a period two centuries before the Foundation of Rome.

The terra-cotta slabs brought from Cære and now in the British Museum and in the Gallery of the Louvre, are also of a most archaic period, and might well be those spoken of by Pliny. I might refer also to the tomb-paintings at Veii, to those of Vulci,—the "Mastarna and Cæles Vibenna" especially,—and to many of the most archaic tombs at Tarquinia, as fully warranting an assumption that they owe nothing to Greek influence at all. Moreover, paintings in tombs in Greece were at no epoch at all general. I find but two instances recorded.

Upon the other hand, they abound in Etruria to such an extent that we should, I think, be justified in attributing the origin of that branch of art to Etruria herself.

And then again, as regards the cinerary-urns and their development later on into the very fine sarcophagi with recumbent statues. Where in Greece, or anywhere else, do we find them? We are certainly not exceeding the limits of fair inference if we assign them to Etruscan Artists. Had they been the work of foreign artists we should have expected to find, or to hear, of similar instances outside Italy. But as we hear nothing of foreign artists

having made such works, nor of any importations of them from Greece or elsewhere, it seems but fair to assume that the Etruscans originated that branch of art, and in the terra-cotta sarcophagi especially, produced works not unworthy of some of the artists 1 of the Italian Renaissance. It is chiefly on their extraordinary skill in the treatment of bronze that the fame of Etruscan artists rests. Ancient and modern writers alike have attested to the worldwide celebrity of Etruscan bronze and to its diffusion in many parts of the world. The Etruscans preferred bronze to terra-cotta for their greatest works in sculpture and, most fortunately for us, many of their most artistic productions, such as the "Arringatore," the "Chimæra," and the "Minerva," are still with us.

Speaking of Etruscan sculpture, Pliny says: "Præterea elaboratam hanc artem Italiae et maxime Etruriae."

A very much later author, Cassiodorus, says: "Has (statuas) primum Thusci in Italian invenisse referent."

Again, when Tarquinius Priscus was raising upon the Capitol a Temple to Jupiter, (itself an Etruscan work,) it was not to Greece that he sent for a statue of that Deity, but entrusted the work to an Etruscan of Fregellæ (near Rome) named Turianus, who also executed a statue of Hercules. Upon the same site there was an equestrian statute of Clælia, (probably of later date). I do not think that there is any record of any other equestrian statue executed by an Etruscan, although, if we may judge from the representations of horses on reliefs and upon tomb-walls, it is evident that horses were very dear

^{*} To these works may be added, as instances of Etruscan bronze sculpture, the famous "Wolf" of the Capitol.

to the Etruscans. Yet the most valuable recognition by Romans of Etruscan talent came from the Emperor Augustus himself. In his famous Library upon the Palatine he placed an Etruscan Apollo. That is a remarkable fact, as the Romans cannot be said to have much appreciated the artistic talents of their great rivals. Pausanias, an enthusiastic connoisseur, who journeyed all over Greece and has left notes about the works of sculpture, from the times of Dædalus to those of Praxiteles, never turned his glance towards Etruscan Art. Quinctilian, also an Authority on Art, has but a solitary remark about Etruscan art, and only speaks of the hard, stiff style of Etruscan sculpture, and then only parenthetically in illustration of one of the primitive Greek artists.

Let us now leave Etruscan bronze-sculpture and dwell for a few moments upon a minor branch of bronze art, and a branch which the Etruscans made peculiarly their own: the beautiful bronze mirrors which are so often most artistically engraved or incised. Although these mirrors have been found in Greece and in other parts of Italy, notably at Præneste, they are so abundant in Etruria that one would be justified in crediting the Etruscans with having been the original creators of them.

A remarkable circumstance connected with these Etruscan mirrors is, that although generally engraved with some subject from Greek history or legend, they are invariably inscribed with Etruscan characters. Dennis would assign them to three classes. The earliest quite plain; the second class engraved or incised; and the third with ornaments or figures in relief.

The most remarkable instance of one in relief was found near Perugia and is now in the City-

Museum. It is far too heavy for a lady to have held in her hands; probably her slave had to do that. It is most likely that it was never grasped by either, but was made either as a specimen of the talents of the Artist, or as some precious offering made for some special occasion.

I have, in other portions of this book, written so much in detail upon the works in bronze exhumed in Etruria, (at Vetulonia especially,) that I will not

here enlarge upon the subject.

I will pass now to another branch of Etruscan art very much in favour with the Etruscans—the "scarabæus." It is very possible,—indeed it may be assumed as certain,—that the Etruscans derived the art from Egypt, yet in many points they differ from those made in Egypt, and, moreover, do not bear Egyptian characters or devices.

We may assume that they were manufactured in the country. The beetle is generally somewhat rudely modelled and roughly shaped, and almost always bears a device carved beneath; a human figure, a lion, a horse, a griffin, a bird,—these last, Crests, it may be, of the Town or City of the artist. Generally such device is of great artistic excellence, so much so that some writers have supposed that the beetle only had been rudely shaped by some inartistic Etruscan workman who then had recourse to a Greek to finish the work. Yet it seems a waste of power to employ two artists upon such a little thing, that it would have been simpler to have left it all to the Greek. They are in general made of cornelian or of amethyst; never, I think, of steatite or of green colour at all as in the Egyptian work. Lanzi, e.g., for that reason :- that the Greek had to be called in to finish such articles, pronounces these scarabei to be of a late epoch. However

that may be, they were much in favour with the Etruscans, for rings especially. As has been mentioned in the account of Chiusi, they seem to have been much manufactured in Chiusi and have been picked up there without the City and away from the tombs. Nor should the intaglios, often of great artistic worth, be omitted from the list of works produced by Etruscan workmen. Many of these, too, bear Etruscan inscriptions which, as in the instance of the "specchii" above referred to, would justify us in attributing them to native artists.

Many ripe scholars and experienced archæologists have been excessively wary in their pronouncements as to how far the Etruscans can be credited with the artistic faculty:—whether they at any time of their history worked independently of Greek influence or not. I think that the general consensus of such experts is, that very early in their history, and before there was any Hellenic Art at all, the Etruscans developed in Italy, if not a School of

Art, strong, if rude, artistic proclivities.

Others, scholars less ripe and experienced, and certainly less wary, and whose excessive veneration for Hellenic Art has closed their eyes to the possibility of the existence of any other, have denied any gleam of artistic insight until the arrival of Demaratus from Corinth upon the Tyrrhenian or Adriatic shores. Yet, it is quite certain, so far as anything can be declared certain in days when there were no historians, that in some of the oldest Cities in Etruria there were paintings and pottery-making, and also works of goldsmiths and bronze-smiths.

I do not hold to the opinion of some of the writers of one hundred and fifty years ago, such as D'Hancarville and others who expressed their views that the Etruscans possessed artists, even architects, before the days of the earliest Greek artists; (D'Hancarville went so far as to express an opinion that the Doric column was an adaptation of the earlier Tuscan). I think much is to be said in favour of the influence of Assyrian Art having spread to the Ægean Isles and even into Tiryns, Mycenæ, and Argos, and thence into Italy—not to mention the possibility of Egyptian influence having even preceded that of the Assyrian. And I am very strongly imbued with the idea that it was the Pelasgians, the predecessors of the Etruscans, who introduced the Mycenæan or Ægean art into Italy.

It is in accordance with the declared opinions of recognised historians that the Pelasgians founded Tiryns, (by far the most ancient), Argos and Mycenæ, and whence this Mycenæan or this Ægean art originated. And it has to be observed in particular that it was in goldsmiths' work that these very Pelasgians excelled; so much so, that those writers and archæologists who have made a special study of the beautiful golden ornaments, e.g., the necklaces, the fibulæ, the ear-rings, &c., found in Etruria, have declared the most artistically worked of these articles to have been produced by Pelasgian artists. That these owed their origin to the Mycenæan or Ægean civilisation, no one who has seen the Schliemann-Museum at Athens can have any doubts whatever. Some of the necklaces, and of details of ornamentation, such as buttons, bosses, and plaques, are identical.

[&]quot;To the Pelasgi... must undoubtedly be referred the fine articles of gold, archaic, extremely workmanlike, very thinly wrought, sewn with minute golden grains, and studded with stumpy figures with marked outlines of an Egyptian character" (Professor Lepsius).

Such similarities suffice to establish, firstly, that it was the Mycenæan Art that found its way into Italy—long before there was any Hellenic Art properly so-called, and, secondly, that the Mycenæan Art was introduced into Italy first by means of the Pelasgi, and afterwards reinforced by the Etruscan invaders.

It would be an interesting study to investigate other similarities between the Pelasgi and the Etruscans, but the limits of this introductory sketch will

not allow of that.

CHAPTER V

THE ETRUSCAN LANGUAGE

AMONGST all the conundrums which the Etruscan Sphinx has put to us, Archæologists and Palæographists have found that of the Language to be the most baffling. So far as our guesses have gone, there seems no chance yet awhile of the Sphinx I throwing herself into the ocean. Rousseau declared languages to be the "tristes filles de la necessité." Had he come into contact with those weird and incomprehensible characters which represent the Etruscan language he would not have modified his expression. No ancient writer troubled himself at all with that aspect of the Etruscan question. Dionysius, having made up his mind that the Etruscan Race was native to the soil, did not think it necessary to touch upon the subject of their language. We may infer therefore that he considered that they spoke one of the tongues then current in the country. May we not infer also from the silence of all the other writers that to them the language did not present the same mysterious character as it does to us moderns. In the opinion of some of us it is a Greek patois; of

^{*} The reader will remember the old story of Œdipus solving the riddle, and the Sphinx hurling herself into the sea to hide her mortification.

others that it is only one of the undeciphered Italian dialects; others hold that there is much Greek in the language with an admixture of Latin, and some are in favour of much Latin with a sprinkling of Greek. Some have arrived at the conclusion, (whatever be the tongue,) that in all the inscriptions brought to light -whether in sepulchres on walls or on stele-it is a sort of shorthand, probably phonetic. That the vowels are generally elided and that you must aspirate whatever letters remain. As to the characters themselves, they are of Archaic Greek, differing but little from the Pelasgi. The number of letters in the two alphabets, however, differ much. Pelasgians had twenty-two, the Etruscans sixteen. The letters which are deficient in the Etruscan are beta, gamma, delta, eta, xi, both the "os" and perhaps "psi." It is curious, almost pathetic, that the Etruscans, as if aware of the poverty of their language and seeking to conceal that poverty, had sometimes four forms of a letter, and in one case, that of their "T," they had five forms. It is very difficult for us moderns to conceive how any nation could get on without an "O" in their language. What did the little boys cry out when they were flogged? What did the slaves exclaim when they were beaten, (a not infrequent event if report be true.) How did people ventilate their feelings when teeth were drawn? For we know from discoveries of "rateliers" and of dentists' instruments that dentistry was a science much cultivated in Etruria. Could a "U" have sufficed to carry off the lamentations of these afflicted classes? And the soldiers too! How did they express their sensations whether victorious or vanquished? Could they have got in all their emotions within the two horns of a U?

It may be observed, as regards the many different

forms of certain letters, that this may have arisen from the wide extension of the Race throughout the Three Etrurias. The language may have been influenced by Oscans, Latins, or Celtic Gauls, as these various races were respectively subjected by the Etruscans. For as Lanzi suggests, it is more probable that the Etruscans formed their language out of those current in the country than the contrary. It is probable, also, that there was no great difference at that early epoch in Italy between one language and another. It is unfortunate for students who have sought for guidance in this recondite subject of language that no date can be fixed for any inscription that has been found. There was a moment indeed, at the time of the discovery of the Eugubian Bronze-tables, when it was ardently hoped that at last a key to the riddle had been found: a series of Rosetta-stones it seemed, which, as in the case of the solution of the Egyptian language, might enable us to decipher that of the Etruscans.1 Yet although two tablets are in Latin, and supposed to be more recent by two hundred years than the Umbrian, scholars have not succeeded in mastering the meaning of any of them. Nor have the frequent bilingual inscriptions upon Etruscan sepulchres and urns been of much use to us. They have taught us some of the equivalents of proper names,-little more-and even those are not always consistent. But if these bilingual inscriptions have not much assisted us in

The Eugubian Tables are seven in number and were found in 1444 at Iguvium, the modern "Gubbio." Four of these Tables are in Umbrian, two in Latin, and one in Etruscan letters. The lines, like the Etruscan, run from right to left. The letters show that there is little difference between the Umbrian character and the Pelasgic, and we have already learned that the Pelasgic and Etruscan characters are very similar. The Umbrian are said to be the most ancient,—perhaps about 400 B.C.

deciphering the Etruscan tongue, they establish one important point at least, that the language was not a mystery to the Romans. And a remark made by Livy on the subject had already told us that: "In those times the Roman youth were commonly instructed in the Etruscan language as they now are in the Greek." And Livy further quotes as an instance of the familiarity of the Romans with that tongue, "that in 309, the brother of Consul M. Fabius, having been educated at Cære, was perfectly

acquainted with the Etruscan language."

Yet there is a strange fact, also, recorded by an ancient writer which may be noted with regard to these Eugubian Tablets. Although it is supposed, and upon good grounds, that the Roman language was derived from the Umbrian, the Romans did not understand Umbrian, so much so that the Romans, "desiring to negotiate some matter with the Umbrians, had to employ an Etruscan as an interpreter." That fact shows, if we wanted an additional proof, how entirely the Romans had lost the power of deciphering their own primitive language. That we knew already upon the authority of some of their own writers, and that they were unable to decipher their own ancient writings, e.g., the hymn of the Fratres Arvales.

That the early writings of the primitive Italian Races were inscribed in archaic Greek characters, has been remarkably established by the discovery in very recent years of the "Tomb of Romulus" in the Roman Forum. A small stele, or cippus, found in that tomb is inscribed with such characters, possibly of a Chalcidic type. That inscription is

^{*} It is remarkable that, notwithstanding this remark, Niebuhr should have said in a Lecture, that the Romans did not understand Etruscan.

referred to the 6th, or even 7th, Century B.C., and although it has been only partially deciphered, it may fairly be claimed as evidence of the language spoken by the primitive Romans. That the Romans had long ceased the use of Greek characters by no means implies that the other races of Italy had abandoned the custom. Indeed, it is apparent from the Eugubian Tables that the Etruscans and Umbrians at least were employing Greek characters three hundred years after the foundation of Rome.

What conclusion, then, may we draw from the above considerations as regards the Etruscan tongue? May we regard it as one of the Oscan or Italian languages written in primitive Greek letters, varying in many ways and forms, and influenced by the differing Races with whom the Etruscans came into contact; Oscans, Latins, Volscians, even Pelasgians and Celtic Gauls?

In short we may, if the above suggestions be regard the Etruscan language tenable. amalgam, much in the same way as we have expressed an opinion that their religion was an amalgam. shall not have much difficulty in recognising Perse as Perseus, Apulu as Apollo; Melakre, Pultuke, Pele to be Meleager, Pollux and Peleus. We may even believe, what I believe to be the fact, that not only names and words varied in sound in different provinces in Etruria, but that their very Deities were interchangeable. Venus sometimes appears Thalna, a name in another district sacred to Juno, Bacchus (Phuphlans) in another part of Etruria assumes the awful name of "Tinia," or Jove himself. Sethlans (Vulcan) is sometimes Selcanes and Sethlana; Mercury, of rare appearance, becomes Camiths. No Greek could have been responsible for such

Both Pliny and Tacitus admit that even the Latin characters were derived from the Greek.

barbarous nomenclature. We must assign such names to the native Races. Yet we find Lanzi, who had already declared his opinion that he found twenty Latin words for one Greek upon the Eugubian Tables, laboriously toiling to find Greek derivations for these uncouth native deities. Signor Fregni,2 a much more modern philologist, and one far more consistent and illuminating, boldly declares himself for a native origin of the Etruscan language, "Only by means," he says, " of the ancient dialects of Italy can we read and understand the Etruscan and Umbrian charac-Their inscriptions: "Sono tutte scritte a caratteri 3 uniti, a parole abbreviate, a 'sigle' fortissime, a piu parole in una." "Take the words to pieces, and you will find the Latin language beneath the rustic Latin and the ancient dialects of Italy," &c.

Signor Fregni has certainly the courage of his opinions, and goes on with great ability to reduce to their native elements, not only the inscriptions of the Florence "Arringatore," and of the famous Perugia-tomb of the Velimni, but he grapples, upon the same principle, with the immense difficulties presented in the Eugubian Tables. The particular value of these remarks by Signor Fregni seems to the present writer to lie in his classing together the Etruscan and Umbrian languages as ancient Latin dialects. The Romans, as has been observed, understood one of them, but not the other. Nor does that present any difficulty to the acceptation of Signor Fregni's theory. For we have already learned that

Lanzi, on "Bronze Mirrors," vol. 1, p. 191.

² It should be noted that Signor Fregni has not been by any means singular in this theory of the Etruscan language being an old Italian dialect. But no other writer, so far as I have seen, has worked out the theory.

^{3 &}quot;Sui Caratteri Etruschi ed Umbri Dell' Avv." Giuseppe Fregni, di Modena. Modena, 1898.

the Romans could not read their own archaic dialect even when written in Latin characters. Signor Fregni's method suggests great,—though not insuperable—difficulties. It is a sound one, and a student proceeding on the lines pointed out, would first have to acquire a mastery over those ancient Latin or Oscan dialects, and then the formidable task would present itself of supplying the deficient vowels, of separating the words that are run one into another, and of interpreting the "sigle." But Signor Fregni, and his followers, too, if they present themselves, would, it seems to the writer, be upon the right track.

It has always seemed to the writer, at least, that the investigators, the inquirers into the language, have not only been impatient, but that they have been too discursive, and in many instances far too unsys-They have been too deductive in their tematic. methods. They have assumed,-many of them have done so-that the Etruscans were Orientals,-Greeks, -Phœnicians,-what not, and then have endeavoured to square the language with preconceived notions of the provenance of the Race. The reverse process should have been adopted, and in the case of the Umbrians it has been adopted. That language is full of Celticisms, and thence we might argue that the Umbrians "ab origine" were Celts, a very large and prolific origin we admit, although it is not in the least incumbent upon us to pronounce the Umbrians to be Gauls.

No science in the world demands more patience in investigation than that of the study of language. It is just that patience which has not always been forthcoming in the study of the Etruscan language, for otherwise how could some ripe scholars, and erudite men too, have persistently urged us to regard Etruscans as Greeks, because they made use of a

Greek character and also because they encouraged Greek art. It is just because Signor Fregni's method does not only suggest, but demands patience in the highest degree, that his system is to be commended to the earnest, patient, unbiassed and enterprising students of all countries.

Some readers at this point may very well ask for information as to the existence of the Greek language, or rather Greek alphabet, in Italy. I will therefore, premising that I will not touch upon Evander, no, nor yet upon the much later Demaratus, just glance at what some of the authorities have said as to the arrival of the Language in Italy.

Or. Mommsen, for instance, considers that the Greek alphabet which reached Etruria is essentially different from that communicated to the Latins. While the former is so primitive that for that very reason its special origin can no longer be ascertained, the latter exhibits exactly the signs and forms which were used by the Chaleidic and Doric Colonies of Italy and Sicily. Niebuhr held the same opinion. "Few doubt that Pelasgic Colonists established in very remote times on the Northern shores of Italy, may have mingled their blood with the tribes that formed the main root of the Latin nation, and of course had a share in the construction of their language." ²

Pliny also held that the Pelasgi had brought letters into Latium. Lanzi considered the Pelasgic letters to be Anti-Trojan; those archaic letters which both Etruscans and Pelasgians made use of in Italy, although the Pelasgians possessed more of them than the Etruscans. Why, or how, the Etruscans, a later people than the Pelasgians, in Italy should have

^z V. Westropp's "Handbook of Archæology."

² From the review of Mr. Jäkel's Essay on "Latin Speech and Roman Folk," Quarterly Review, January, 1832.

adopted the more ancient number of sixteen letters is not to be explained except upon the assumption that some Greek alphabet had been in use amongst some of the Italic peoples even before the Pelasgic settlement. Sixteen letters originally formed the number in use of both Phœnician and Greek alphabets alike, yet whatever be the number of letters used by the Etruscans, one depressing conclusion is to be drawn, that the Etruscans possessed no literature whatever. It seems to have been possible for an ancient and powerful Race to have possessed the arts of Music, Painting, and Sculpture, and to have arrived at a great height of culture, refinement and luxury, and yet not to have felt the desire of communicating their thoughts upon any one branch of human knowledge, neither to their fellows, nor to posterity.

We may well ask, what were educated or intellectual Etruscans doing during their thousand years of domination in Italy. When they were not fighting, playing, dancing, banqueting, racing, hunting,—had they no intellectual pursuits? Was no great man deserving of some commemorative pen or stylus, even if they had no Thucydides among them? Did the long Sieges of Veii produce no great name worthy of an Ode from some native Tyrtæus or Pindar? We do not ask for a Persius, or an Euripides, or a Homer, but we might have expected at least the minute shrill reed-pipe of some native Collins.

Must we then suppose that even in Etruria there was some "craven fear of being great," or that the benumbing, blighting influence of a Dunciad of Priests forbade the self-assertion of any one man who stood without their paralyzing Circle. And if the voice of the Poet was stifled, that of the philosopher or of the astronomer would have been even more effectually gagged.

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